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MUSICALIA III
BIBLIOTHECA UNIVJAGELL. CRACOVIENSIS

F. CHOPIN'S

PIANOFORTE-WERKE

revidirt und mit Fingersatz versehen

(zum grofsten Theil nach des Autors Notirungen.)

von

CARL MIKULI.

Band 9.

Rondos.

LEIPZIG, FR. KISTNER.
London, Alfred Lengnick & Co.
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FR. CHOPIN'S
PIANOFORTE-WERKE

Nach einer Zeichnung von T. Kwiatkowski, Paris 1849.

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Band 9.

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Neue Auflage.

LEIPZIG, FR. KISTNER.

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Mss.
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K 1950 nr 523

Preface.

Invited by the music-publishing-house of Fr. Kistner, Leipsic, to undertake the revision of an Edition of the Complete Works of my never-to-be-forgotten master, Frederic Chopin, it was with reluctance, in the face of the great difficulties of so responsible a task, that I consented to accept the firm's offer. As to the Editions of Chopin's Works up to the present time, the case stands thus: even the oldest French, German and English original editions — not to speak of later disfigured copies — differ from each other in many places, sometimes even in the tempo-notation.

As far as the original Paris Editions are concerned, they possess this advantage, that, during the engraving of the plates, they could be and indeed were more often submitted to the composer for correction, than those of England and Germany, while on the other hand these last, most of them being published later than the French editions, contain corrections and improvements made subsequently by the composer himself. My friend and fellow-pupil Thomas Telefsen, who, until Chopin's last breath, had the good fortune to live in uninterrupted intercourse with him, was certainly in a position to superintend the edition of the Master's complete works begun by Richault in an authoritative manner; but, unfortunately, an obstinate illness, and eventually death, interrupted his work, so that it still contains many uncorrected typographical errors. The manuscripts of the Master, most of which I have had opportunity to study, as Telefsen and I used to copy many of them for him, teem with careless errors and evident mistakes in chirography. There are wrong notes, notes of wrong denomination, wrong accidentals and signatures, omissions of chord-intervals and dots, incorrect octave signs and ties, in abundance.

An appeal, therefore, to the original manuscripts as to an irrefutable proof, cannot under such circumstances be accepted as such, in fact must be regarded as quite unsatisfactory. The editor, therefore, provided with guides so little to be depended upon, feels himself all the more justified in publishing a new edition, choosing from among the many readings one which seems to him the most sympathetic and probable, and indeed sometimes, on his own authority, even to correct poor Chopin himself.

In the face of such circumstances one would be obliged to doubt the possibility of a correct edition of Chopin, provided there were no other helps at our disposal; but, fortunately, these are to be found, and as I have been in a position to make use of such sources, hitherto unnoticed, but by no means to be slighted, I could not but consider it my bounden duty to devote myselfto the preparation of a critical edition of the works of Chopin.

In the first place I am in the possession of pieces, principally of the Paris edition, in which Chopin, with his own hand, has corrected many misprints, as one after the other they were discovered. This occurred during my own lessons which I had from him, and during those of other pupils whose lessons Chopin allowed me, as an especial favour, to attend.

I possess also other volumes with numerous corrections by his own hand, which the late Countess Delfine Potocka, for many years a pupil and friend of Chopin's, presented to me during her stay in Lemberg.

Although many doubts were dispelled by this really valuable material, still it was principally the friendly zeal of the most distinguished pupils and friends of the Master, and their readiness to assist me in deed and word, which inspired in me the steadfast hope that, guided by tradition, and grounded on corrections by the Master's own hand, I should be able, in a carefully prepared edition, finally to restore the authentic text, and so render further blunders for ever impossible.

I mention here before all others Princess Marceline Czartoryska of Cracow, and Madame Friederike Streicher, née Müller, of Vienna (Opus 46 is dedicated to her), who for many years enjoyed instruction from Chopin, and who had many other opportunities of hearing the Master render his own compositions, so that her recollections were of the greatest importance to the Editor. Not only by correspondence but also for weeks together, in person, we went through everything conscientiously, note by note, using numerous corrections and annotations by *his* own hand, which, as sacred relics, she had preserved in her musical library.

No less plainly do I feel it my duty to return my thanks to Madame Camille Dubois, née Omeara, of Paris, and Madame Vera Rubion, née de Kologriwof, of Florence, both excellent pianistes, whose talents were improved by the instruction of the Master; also to Dr. Ferdinand von Hiller, Director of the Rhenish School of Music at Cologne, and M. Auguste Franchomme, Professor at the Conservatoire in Paris, both faithful and beloved friends of Chopin. They have all most kindly furnished me with authoritative advice in regard to many points in the course of the work, M. Franchomme especially in the chamber music, in which field he has been to some extent a co-operator. In addition I have only to remark that the fingering emanates for the most part from Chopin himself, and where this is not the case, is at least prepared in accordance with his principles, which will tend to give any rendering of a work of his the meaning intended by its author.

In regard to Chopin's greatness as a composer, a unanimous judgment has long since been pronounced. The enthusiastic outburst of Robert Schumann (in his "Allgemeine Musikzeitung", 1831, criticizing Chopin's Opus 2 Là ci darem la mano): "Hats off, gentlemen! A genius!" has long since been justified as a true prophecy by an uninterrupted series of masterpieces, which, for freshness of melodious invention, nobility of expression, carefully chosen and ever pleasing harmony, that in spite of its boldness is never pretentious or over-ornamented, especially, however, for the magic of their ideal beauty — take rank beside the greatest monuments of the musical art. Indeed, through his compositions he introduced an entirely novel method of using the Pianoforte.

The two Concertos (the older of which, the one in F minor dedicated to Countess Delfine Potocka, was a particular favourite of Chopin's), the Etudes which founded a new piano-school, the two great Sonatas, the highly poetic and melodious Preludes and Nocturnes, the Scherzos, Ballads and Impromptus, all bear the stamp of genius. Although the Mazourkas and Polonaises, inspired as they are by a faithful remembrance of a beloved fatherland, and by a wild, unsatisfied longing for that fatherland, must on account of their national colouring, possess a particular charm for Polish hearts, have nevertheless equally received the most enthusiastic acknowledgment from the entire musical world. Their value stands in no sort of relation to the narrow frame in which they have been set. They are in fact genre-pieces inspired by the force of genius, every measure therein pulsating with the passionate Polish spirit, now in knightly, now in dreamy strains, or with joyful abandon. His country, proud possessing him, celebrates and loves him, and will ever count him among the greatest of her sons.

But although Chopin the composer is appreciated and honoured by all true friends and connoisseurs of music, Chopin the virtuoso on the other hand has always remained obscure, in fact in this particular quite a wrong conception of him has been developed. According to the accepted idea his performance was more like that of one dreaming; it was scarcely to be heard on account of the incessant pianissimos and una cordas; it was, on account of a weakly developed technique, very uncertain or at all events far from clear, and was bare of all rhythm by a continual use of the tempo rubato! This prejudice could not but influence disadvantageously the rendering of his works by other artists, even the most talented, who wished particularly to be faithful in their performances.

This prejudice is however easily explained. Chopin played seldom and only unwillingly in public; exposition of his feelings (das sich Produciren, exhibiting himself) was something particularly repugnant to his nature. Many years of frail health and his abnormal nervousness did not always allow him the calmness necessary to display his full powers, and in familiar circles he seldom played any but his smaller compositions, with perhaps now and then bits of his greater works. It was hardly possible, therefore, that Chopin the pianist should receive the acknowledgment and appreciation which was his due.

And yet Chopin possessed a most highly cultivated technique, and was a thorough master of his instrument. In all kinds of touch, piano or forte, staccato or legato, the smoothness of his scales and runs was unsurpassed, indeed marvellous; under his hands the piano needed to envy neither the violin its bow, nor a wind-instrument its living breath. The tones blended as harmoniously together as in the sweetest chorus. His true pianoforte hand, not so very large, but wonderfully elastic, enabled him to master chords of the most difficult harmonies, and passages requiring the very widest stretches, such things of his own as no one up to his time had dared to introduce into piano literature — in fact he played anything and everything without the least apparent effort. His playing was characterised by freedom and facility, and the tone which he knew how to charm from the instrument, was always, especially in cantabile passages, marvellously full; perhaps Field alone could be compared with him in this respect. A noble, manly energy lent to passages requiring such a quality an overpowering effect, an energy without coarseness; as on the other hand he knew how to charm his hearers by the delicacy of his soulfelt rendering, a delicacy, without over-ornamentation. And yet, in spite of the intense feeling habitual to his performance, it was nevertheless always well balanced, chaste, even elegant,

and sometimes sternly held in check. But, unfortunately, these finely shaded differences, like so much else belonging to the ideal field of art, have, by the tendency of the piano-playing of to-day, been thrown into the lumber-room of superannuated ideas, as a prejudice detrimental to progress; and we are nowadays told to regard a mere developement of power, which takes no account of the capacities of the instrument nor of the beauty of each tone to be produced, as great style and fine expression!

In the matter of keeping time Chopin was blameless, and it will surprise many to learn that the metronome stood always upon his piano; and even in his much calumniated tempo rubato, one hand, the accompanying one, always played in strict time, while the other, as if singing, either with an undecided hesitation, or more rapidly with a certain impatient excitedness as if in passionate speech, kept the musical expression free from all rhythmical fetters.

Although Chopin mostly played his own compositions, yet his wonderfully faithful memory mastered everything that was great and beautiful in piano literature, particularly Bach, and it is difficult to say whether he loved him or Mozart more. In executing the works of these masters he was incomparably great. Together with Messrs. Alard and Franchomme he fairly threw the blasé Parisian public into raptures with the G major Trio of Mozart in one of his last concerts. Of course Beethoven possessed an equally warm place in his heart. He took great pleasure in playing Weber's music, particularly the Concert-piece, and the Sonatas in E Minor and A Flat Major, as well as Hummel's Fantasy, Septette and Concertos, Field's A Flat Major Concerto and Nocturnes, to which he improvised the most charming variations. Neither I myself nor probably any one else has ever seen upon his piano a single specimen of "virtuoso-music" of any kind, although its growth was fearfully rank in his time: and he only very seldom took advantage of the many opportunities proffered to, ay even urged upon him to hear such music. On the other hand he was a regular and enthusiastic listener at the Habeneck Société de Concerts, and the Alards-Franchomme string quartette concerts.

It may perhaps be of interest to many readers to learn here something about Chopin as a teacher, if only from a very general sketch.

So far from regarding his labours in that capacity (which he could not easily give up, owing to his artistic and social position in Paris) as a heavy burden, Chop n devoted to it all his powers daily for several hours. Naturally he made great demands upon the talent and industry of the pupil, and there were often "des leçons orageuses", as the idiom of the school called them, after which many a tearful eye left the high altar of the Cité d'Orléans, Rue St. Lazare, but always without the slightest ill-will towards the dearly beloved master. The strictness which was so hard to please, the feverish excitement with which the master endeavoured to raise his pupils to his own standard, the incessant repetition of a passage until it was completely comprehended — are these not proofs that he had the progress of his pupils at heart? A sacred zeal for art glowed in his breast, every word from his lips was encouraging and inspiring. Certain lessons often actually lasted two or three hours consecutively, until exhaustion overpowered both master and student.

Chopin's endeavour at the outset of the instruction was, to emancipate the pupil from all stiffness and cramp-like, convulsive movement of the hand, and to give him the prime quality necessary for a good performance — „souplesse", suppleness, and, along with that, independence of the individual fingers of each other. He pointed out indefatigably that the exercises used for this purpose were not merely mechanical, but that they depended greatly upon the intelligence and will of the student, and did not therefore require inane repetition for a countless number of times (as unfortunately is taught in so many schools), not to mention the ridiculous advice of Kalkbrenner to busy one self at the same time with some kind of reading (!). Chopin paid great attention to the different kinds of touch, particularly the melodious legato.

For gymnastic exercises he recommended bending the wrist up and down, repeated wrist-exercises on the piano, stretching the fingers, in a word everything of that kind, but with an earnest warning against fatigue. He made his pupils play the scales with a full tone, the notes connected as much as possible, with the evenness of a metronome, and he had them run into a faster tempo only slowly and very gradually. The putting of the thumb under the fingers and of the fingers over the thumb were to render the necessary holding of the hand inwards easier. The scales needing most black keys (B Flat Major, F Sharp Major, D Flat Major) were the first to be studied, and the last, as the most difficult, C Major. After, or at the same time with the scales, he used Clementi's "Preludes and Exercises", a work which on account of its utility he valued highly. According to Chopin, the evenness of a scale or an arpeggio depended not so much upon an equal strengthening of all the fingers to be obtained through five-finger exercises, and keeping the thumb quite free in its movements, as upon a regular and flowing sideward movement of the hand over the key-board, which he tried to make understood by comparing it with the glissando; and the elbow was always to hang perfectly free.

After these exercises he used to give his pupils a number of studies selected from Cramer's "Etudes" and Clementi's "Gradus ad Parnassum", which seemed to him good exercises in style, and for higher finish Moscheles, Bach's Suites, and some Fugues from the „Wohltemporirtes Clavier". In some degree Field's and his own Nocturnes served also as studies, for in these they were to learn, by grasping his explanations and through comparison and imitation (Chopin often played his own things to his pupils), to recognize, appreciate, and put into practice the genuine, beautiful, singing tone, and the true legato. In playing all kinds of chords he required all the fingers to strike at exactly the same instant, and running chords were only allowed where the composer himself indicated them.

The important point about the trill, which he usually began with the upper auxiliary note, was not rapidity so much as perfect evenness, and the end of a trill was to be played quietly and without hurry. For the gruppetto and the appogiatura he recommended the great singers as patterns.

Octaves were to be played indeed from the wrist, but by no means at the expense of fullness of tone. Such studies as his own Etudes Opus 10 and Opus 25, were only given to the most advanced students.

Of concert-music he gave his pupils the following, arranged strictly in the order of their difficulty: the Concertos and Sonatas of Clementi, Mozart, Bach, Handel, Scarlatti, Dussek, Field, Hummel, Ries, Beethoven; then Weber, Moscheles, Mendelssohn, Hiller, Schumann, and his own works. Here Chopin paid the most particular attention to correct phrasing.

In regard to wrong phrasing he often repeated the well-timed remark that it always seemed to him as if some one were reciting in a language which he did not understand — it was a speech, laboriously impressed upon the memory, in which the speaker not only neglected the natural quantity of the syllables, but even sometimes made a pause in the very middle of a word.

The pseudo-musician who used bad phrasing, he used to say, in like manner proved that music was not his mother-tongue, but something to him foreign and not understood, and such a player, like the reciter just mentioned, would be obliged wholly to give up the idea of moving his hearers in the faintest degree by his performance. In supplying music, especially his own, with fingering, Chopin was not sparing, and in this field art owes to him great innovations, which on account of their manifest utility soon found permanent acceptance, in spite of the fact that, at first, authorities such as Kalkbrenner were scandalized by them.

For instance, Chopin unhesitatingly used the first finger upon the black keys, and even passed it under the little finger (of course holding the wrist well in where this made the passage easier or lent it more quietness and smoothness). He often took two keys in juxtaposition with the same finger (and not only in slipping the finger from a black key on to a white one), without the slightest break in the series of tones. He used also to put the longer fingers over each other without the help of the thumb (Etude No. 2 Opus 10), and not alone where this was rendered necessary by the first finger holding a tone. His fingering of chromatic thirds founded on this principle (as he has expressed it in the Etude No. 5, Opus 25), offers in a much higher degree than any previous system the possibility of the most beautiful legato with a hand perfectly free from nervousness, even in the quickest tempo. In shading the tone he insisted upon a really gradual increase und decrease of the tone-power. He gave his pupils invaluable lessons and hints in regard to declamation and rendering in general, and his whole influence was without doubt the more valuable and lasting because in his lessons he repeatedly played not only single passages but whole pieces, and that too with a conscientiousness, an inspiration, such as few ever heard him play with in a Concert-hall. Often a whole lesson went by without the student playing more than a few measures, while Chopin, interrupting and correcting him upon a Pleyel upright, offered him for his admiration and emulation the living ideal of the highest beauty. His pupils always played upon an excellent concert-piano, and they were allowed to practise upon none but the best instruments. One may assert without exaggeration that only his pupils knew Chopin the pianist in all his unequalled greatness.

Chopin also recommended ensemble-playing, the cultivation of the best chamber-music, but only in company with musicians of undoubted excellence. For those who could have no such opportunities he recommended four-hand playing.

He most earnestly advised his pupils to apply themselves as early and as thoroughly as possible to the study of theory, and most of them owed it to his kind intervention that his friend M. Henri Reber (Professor at the Paris Conservatoire, whom he admired both as theorist and composer) undertook the direction of their studies in this branch. In all conditions of life the great heart of the master was always open to his pupils. A sympathetic, fatherly friend, he inspired them to incessant endeavour, rejoiced heartily in their progress, and had always an encouraging word for the wavering and faint hearted.

LEMBERG, September 1879.

Carl Mikuli.

BAND 9.

RONDOS.

1.

RONDO.

Allegro.

Op. 1.

C moll.

Seite 2.

2.

RONDO.

à la Mazurka.

Vivace.

Op. 5.

F dur.

Seite 14.

3.

KRAKOWIAK.

Grosses Concert-Rondo.

(Mit Orchesterbegleitung.)

Introduction.

Andantino quasi Allegretto.

Rondo.

Allegro non troppo.

Op. 14.

F dur.

Seite 28.

4.

RONDO.

Introduction.

Andante.

Rondo.

Allegro vivace.

Op. 16.

Es dur.

Seite 50.

5.

RONDO.

für zwei Pianoforte.

(Aus dem Nachlasse.)

PIANOFORTE I.

Allegro maestoso.

Op. 73.

C dur.

PIANOFORTE II.

Allegro maestoso.

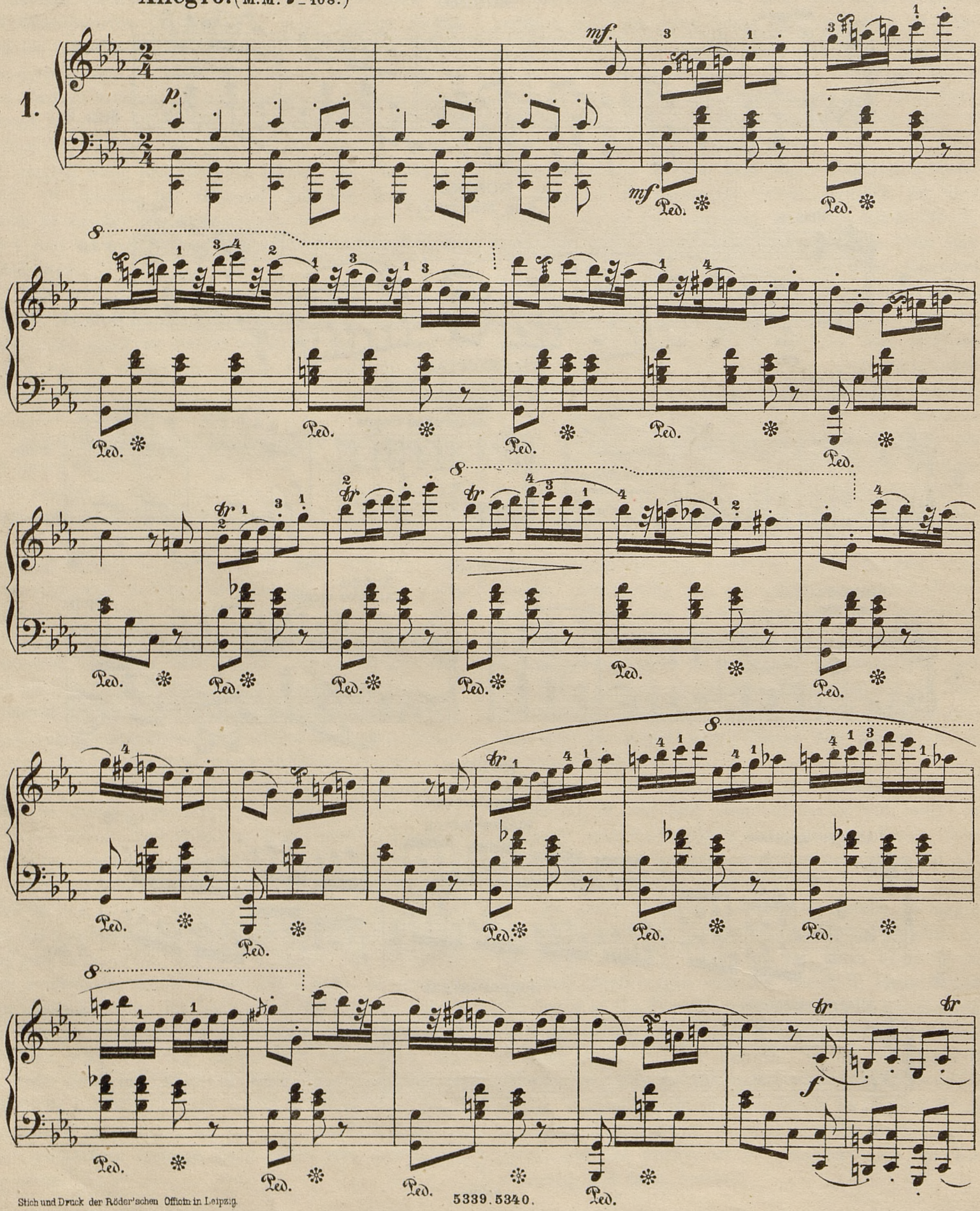
Seite 66.

Frau von LINDE gewidmet.

Rondo.

F. Chopin Op. 1.

Allegro. (M.M. ♩= 108.)



Stich und Druck der Röder'schen Officin in Leipzig.

5339. 5340.

p *tr* *f* *tr* *p*

Ped. ✻

Ped. ✻

cresc. *cresc.*

cresc. *cresc.* *cresc.*

cresc. *dim.*

Ped. ✻

Bibl. Jag.

Più lento. (♪ = 132.)

cre - scen - do

ritard.

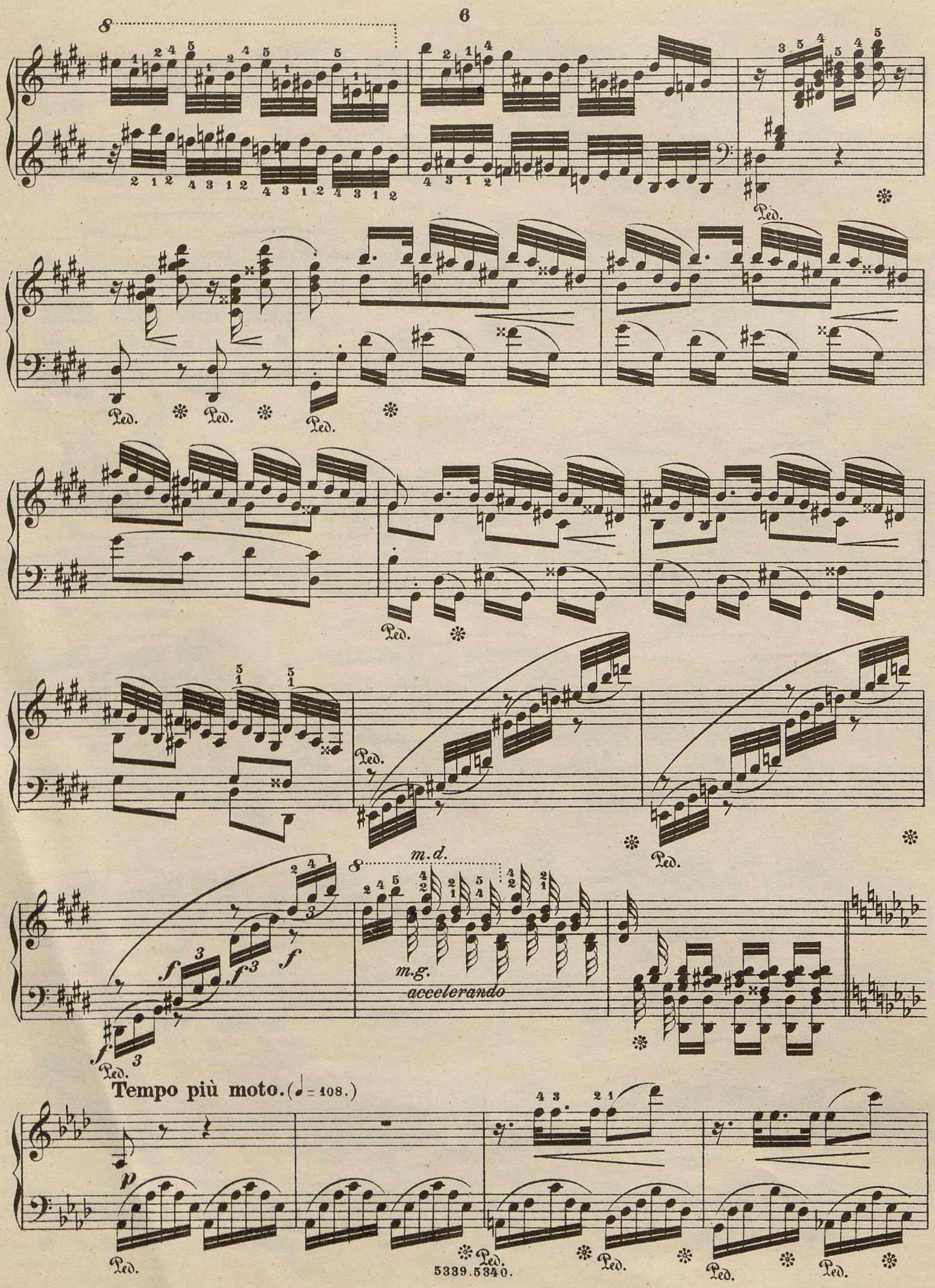
con moto espr.

8

dim. e ritard.

cresc.

sf


m.d.
m.g.
accelerando
Tempo più moto. (♩= 108.)

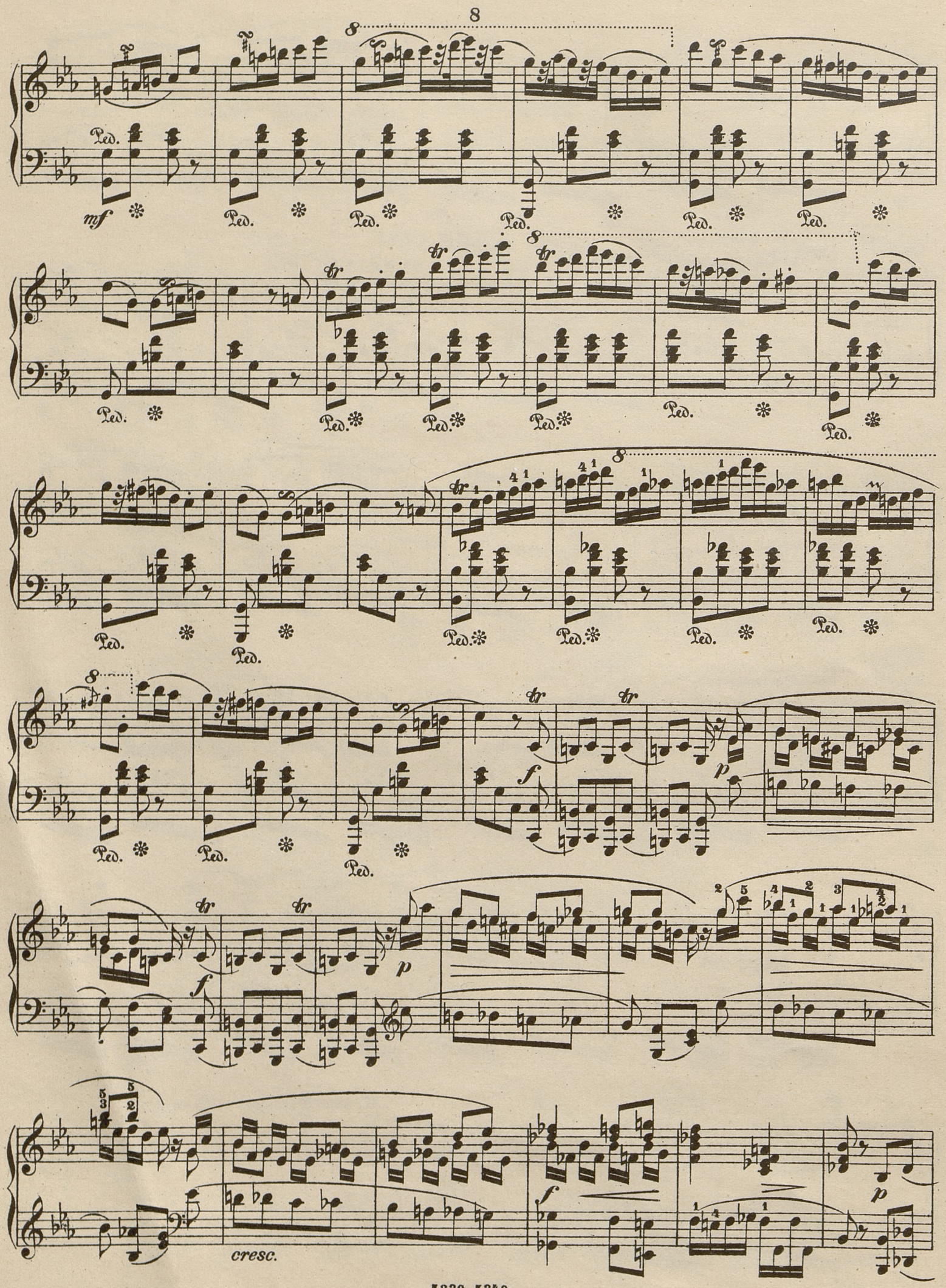
Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

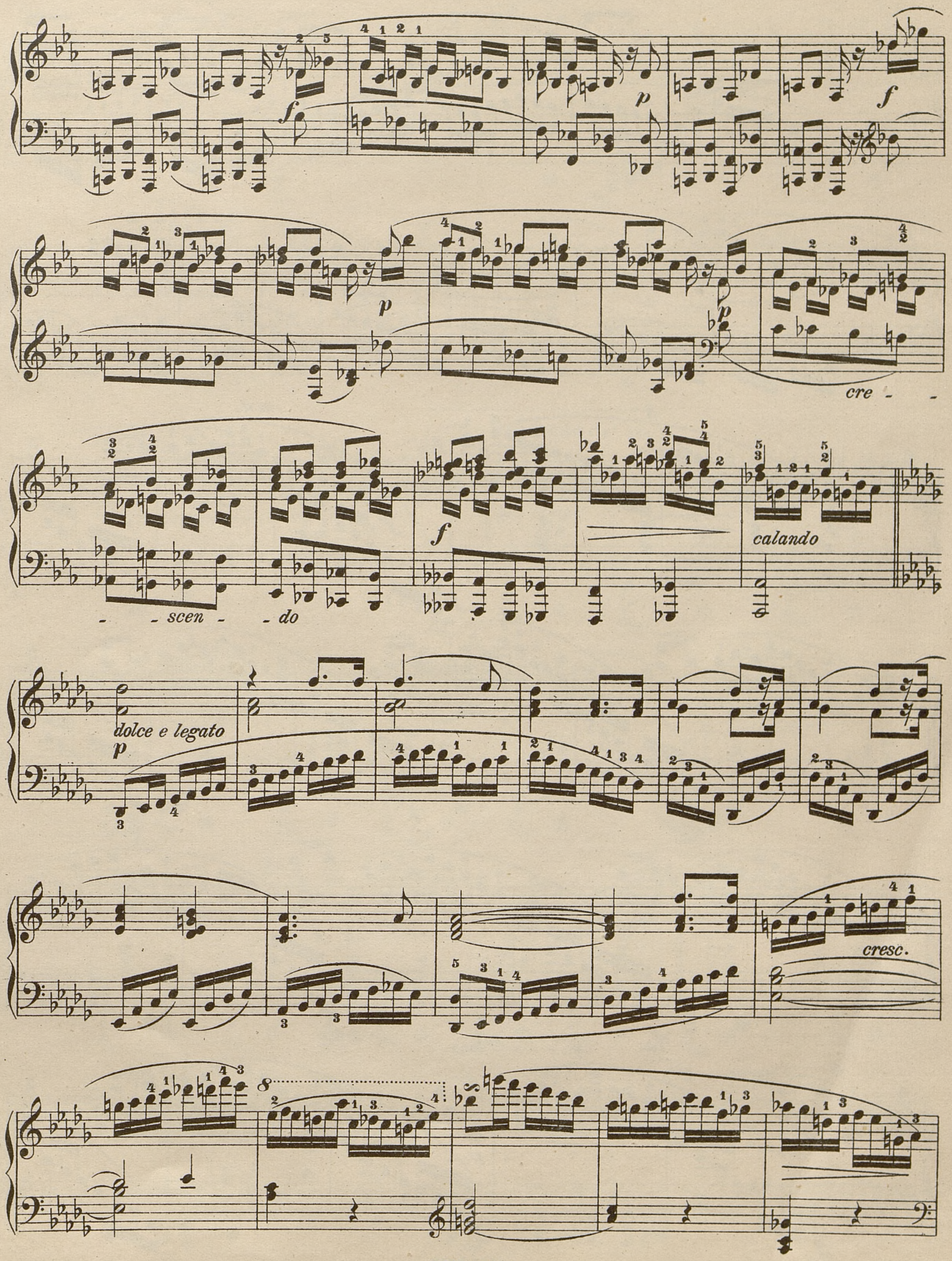
Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

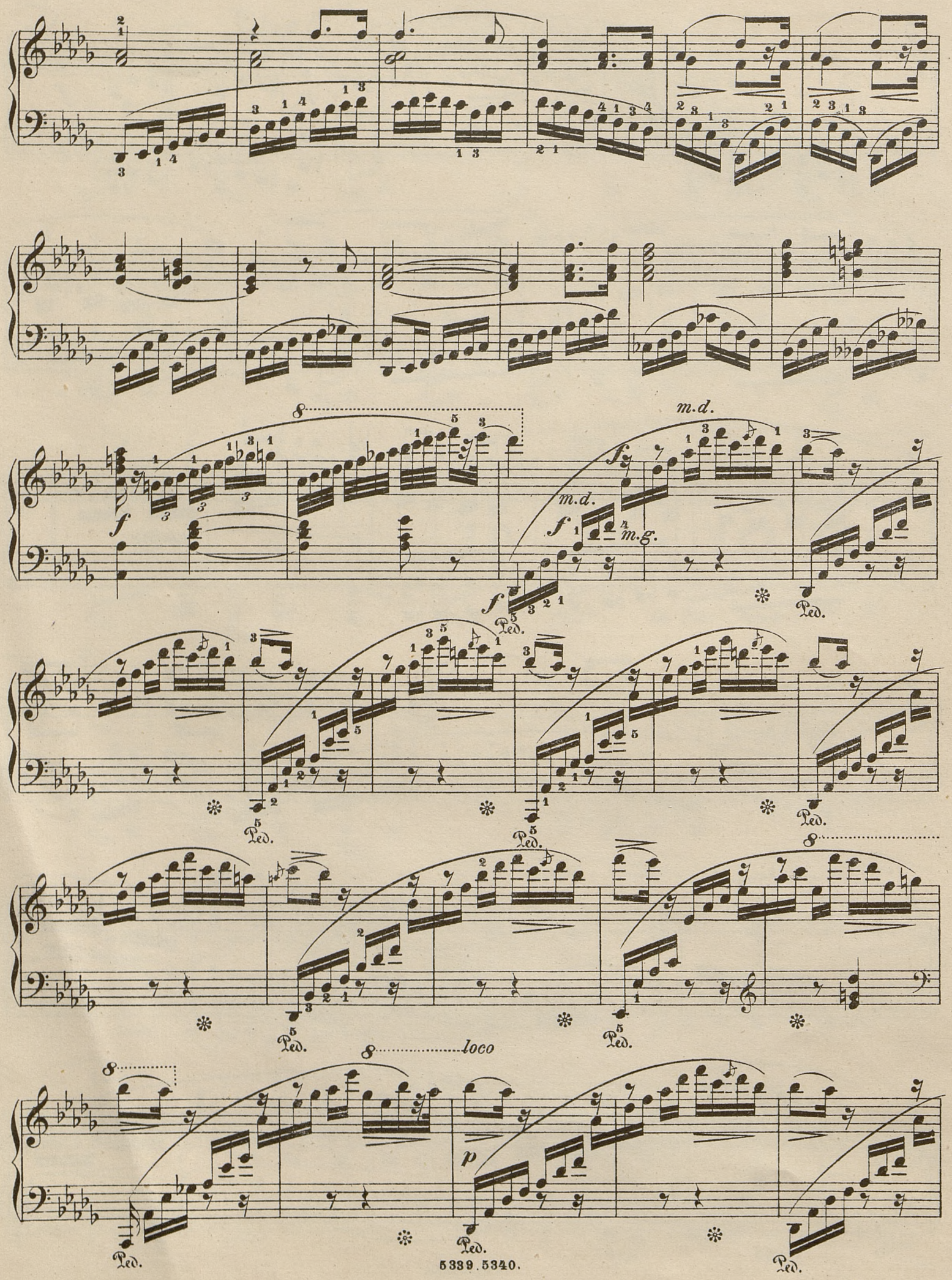
Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

pp

mf


Ped.
mf
tr
f
p
cresc.


f
p
f
p
p
cre - - scen - - do
f
calando
dolce e legato
p
cresc.
8


m.d.
m.d.
m.g.
Ped.
loco

cresc.

dim.

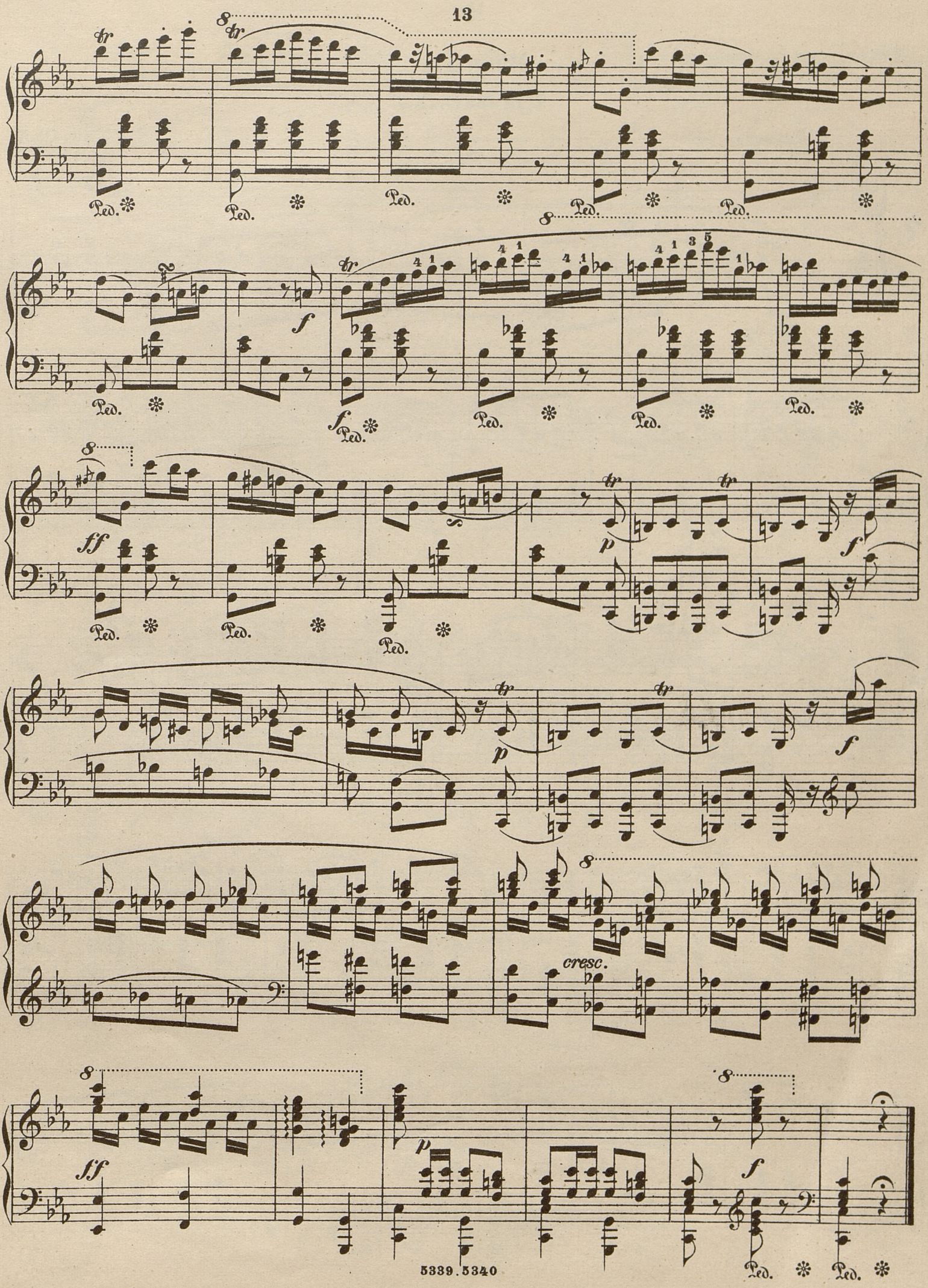
Più lento. (♪ = 132.)

calando

p a tempo

diminuendo ritard.

Tempo I. (♩=108.)


8
tr
Ped.
f
ff
p
cresc.

Gräfin ALEXANDRINE v. MORIOLLES
gewidmet.

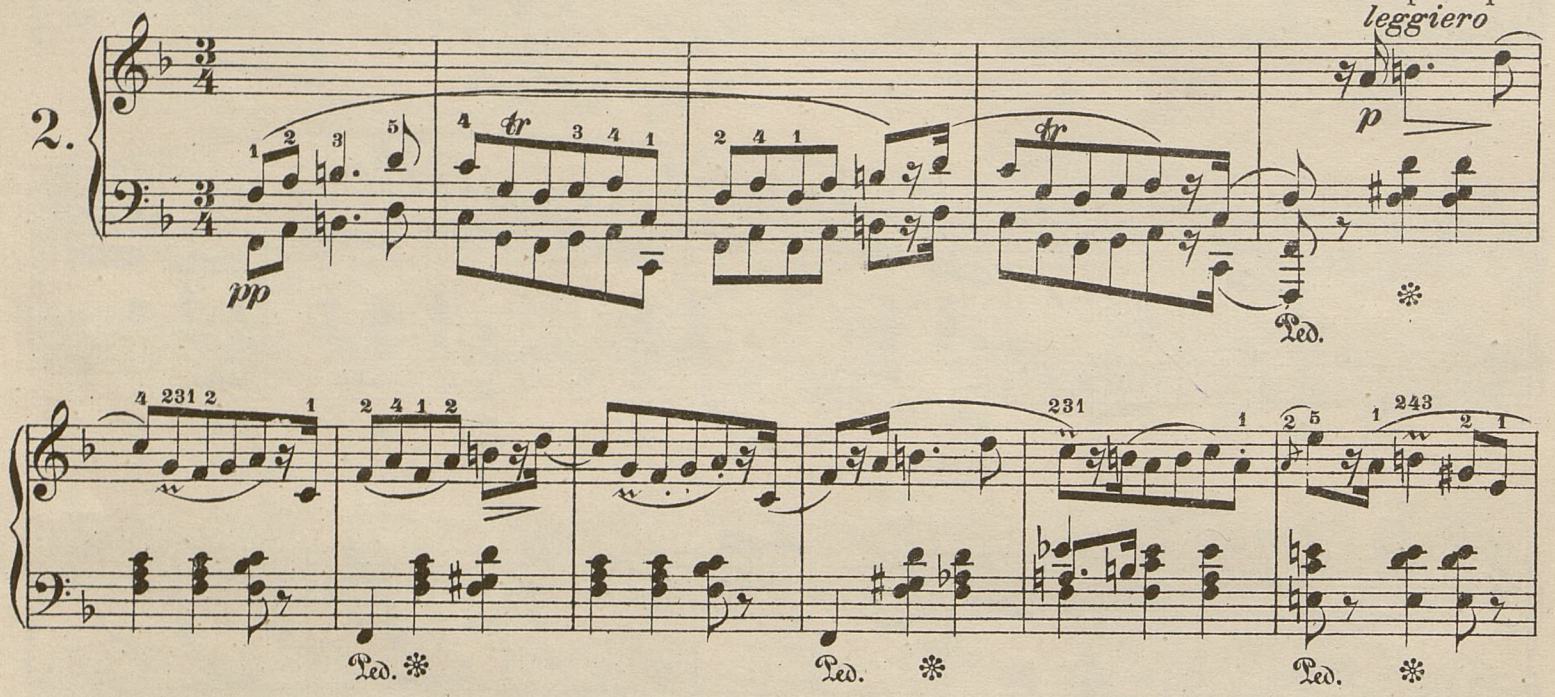
Bibl. Jag.

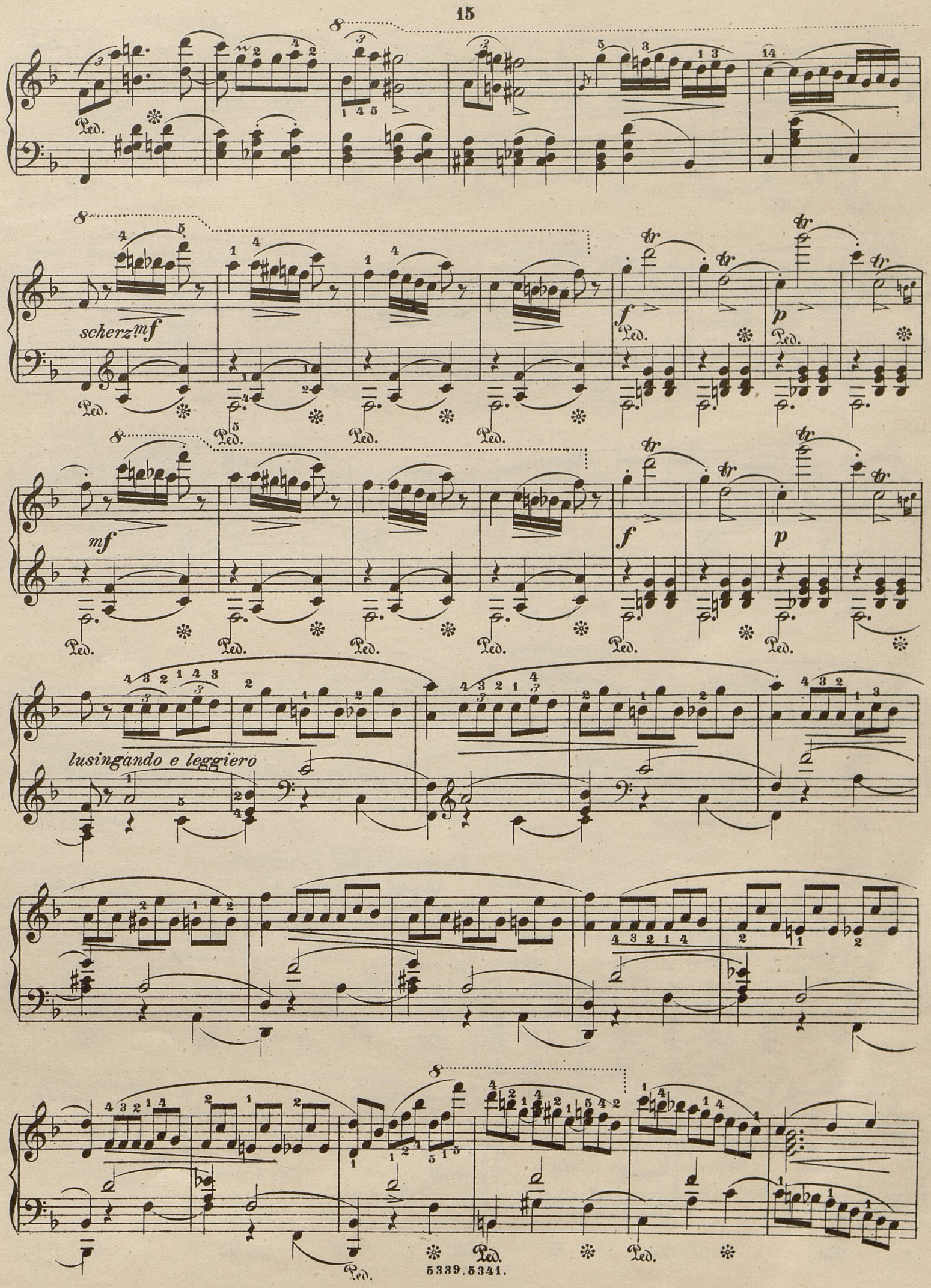
Rondo
à la Mazurka.

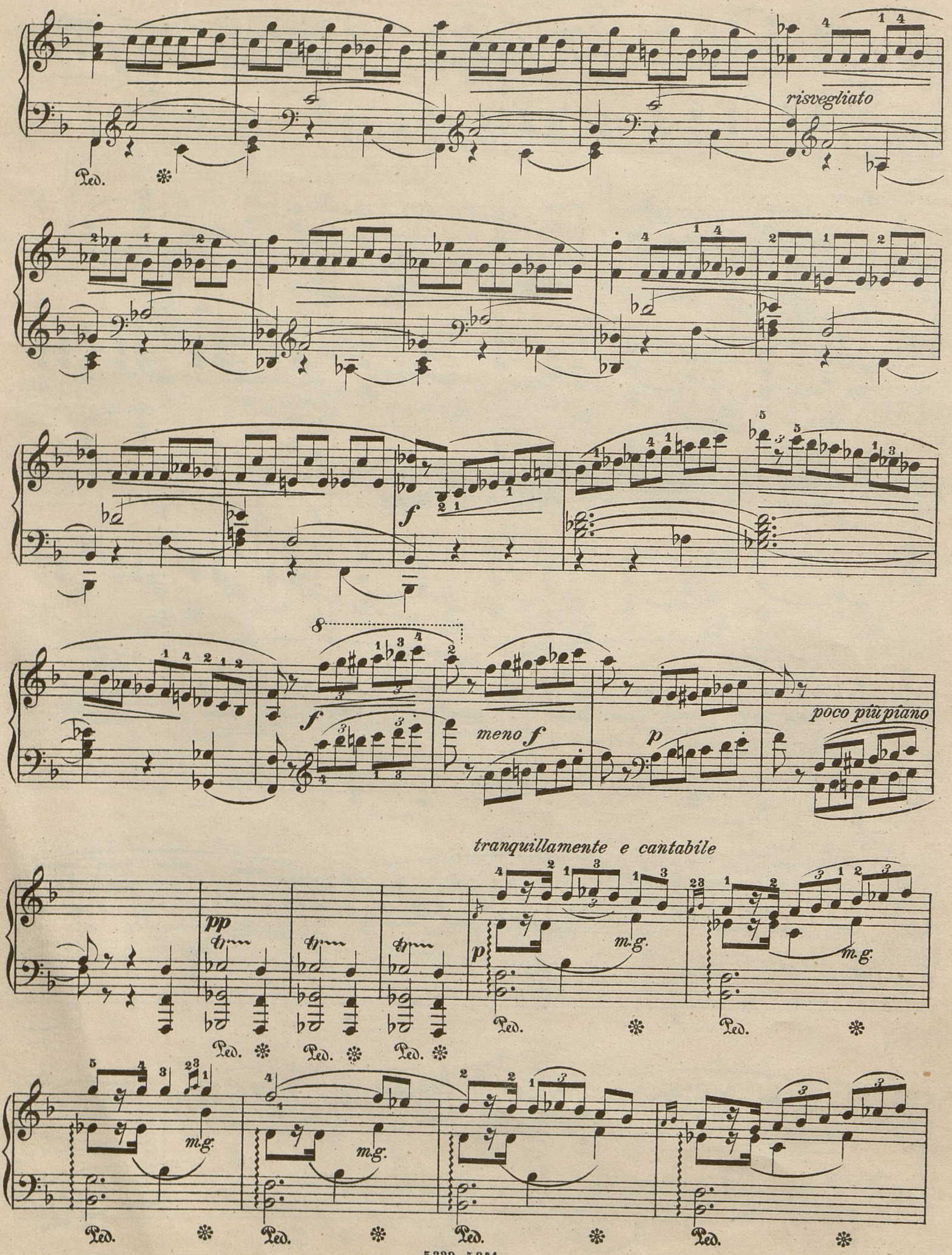
Vivace. (♩= 132.)

F. Chopin Op. 5.

leggiero




scherz mf
mf
f
p
lusingando e leggiero
Ped.


risvegliato
Ped.
f
meno f
p
poco più piano
tranquillamente e cantabile
pp
m.g.

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

sf

Ped. * Ped. * Ped. * Ped. *

dolentemente

ral - len -

Ped. * Ped. * Ped. * Ped. *

a tempo

- tan - do

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

appassionatamente

molto legato

p

con energia

legato e de - cre - scen - do

p

il basso ben marcato

p

cresc.

dim.

cresc.

dim.

cre - - - - scen - - do

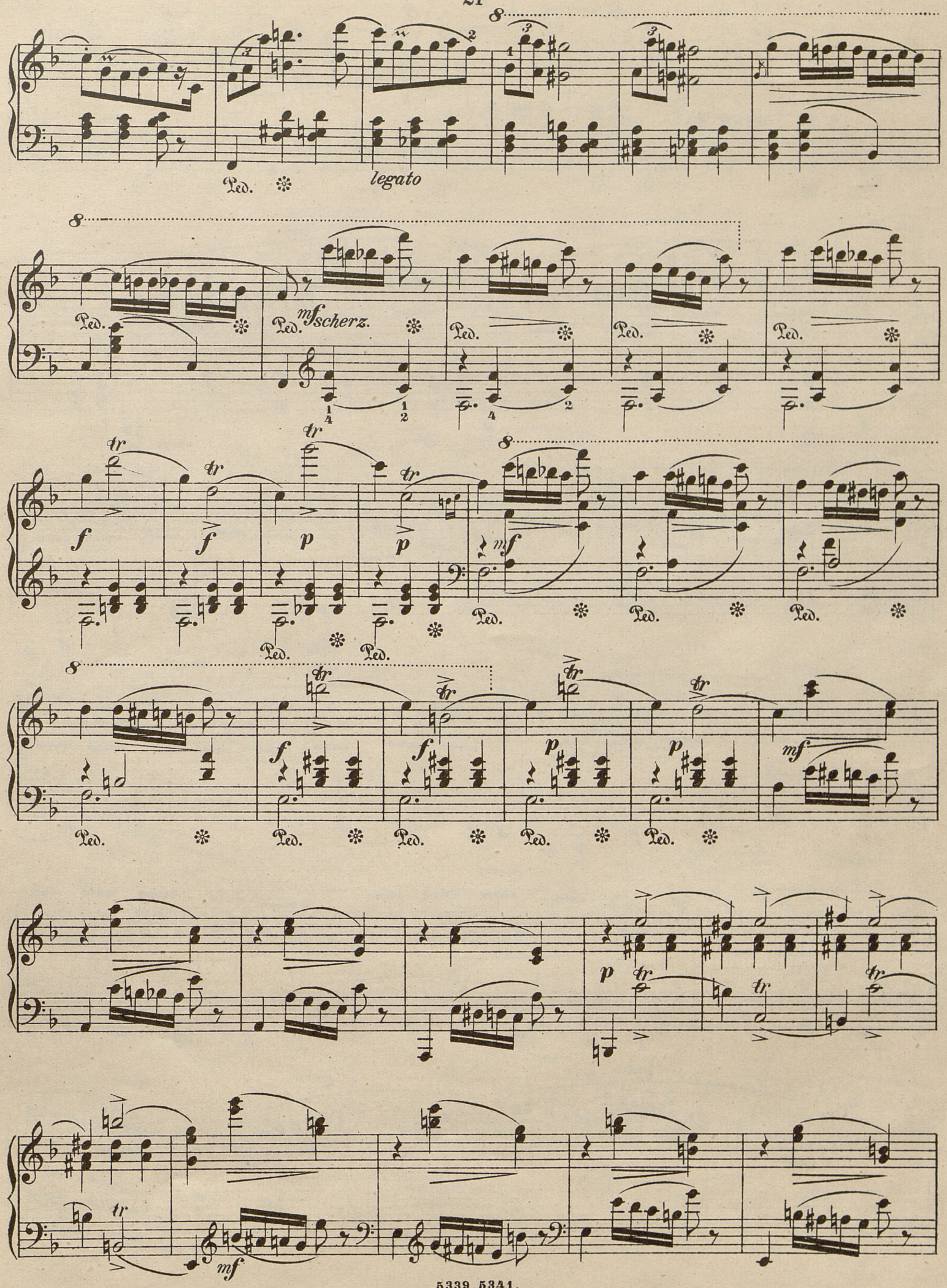
p *pp* *poco* *a* *marcato*

poco *cresc.* *p* *ben marcato*

Ped. ✻

8

231


legato
mf scherz.
Ped.
tr
f
p
mf

8

Ped. Ped. Ped. Ped.

8

f *f* *f*

Ped. Ped. Ped.

8

p

Ped. Ped. Ped.

Ped. Ped.

8 8

poco rallentando

tranquillamente e cantabile.

espress.

dolente

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

8 Ped. * Ped. * Ped. * Ped. * Ped. *

8 Ped. * Ped. * Ped. * Ped. * Ped. *

cresc. f

8 cresc. f cresc.

Ped. * Ped. * Ped. * Ped. * Ped. *

p sempre legato m.g. m.g.

25

m.g.

m.g.

cre - scen - do

sf

fz

dimi - nu - en - do

p

8

f

di - mi - nu - en - do

p

Ped.

coll 8

fz

fz

Ped.

8

tr

p

cresc.

8

p

ben marcato

rallentando

a tempo

pp

ppp

p

dim.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

8

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

8

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

cresc.

f

molto legato e sempre più piano

dim.

legato

Prinzessin ADAM CZARTORYSKA
gewidmet.

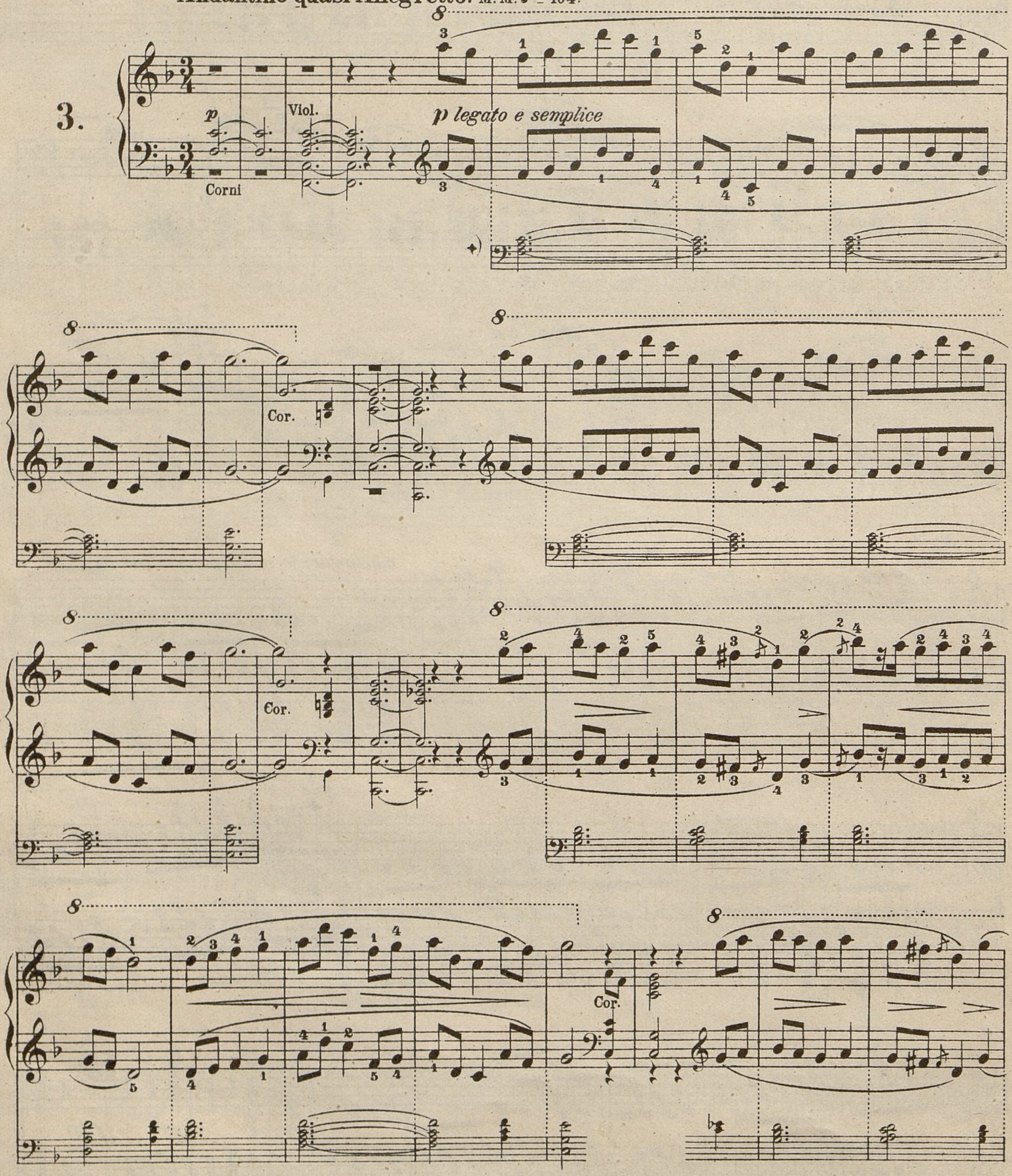
KRAKOWIAK.

Grosses Concert - Rondo.
(Mit Orchesterbegleitung.)

F. Chopin Op. 14.

Introduction.
Andantino quasi Allegretto. M. M. ♩ = 104.

3.



✦) Dieses Basses bediene man sich wenn man ohne Begleitung spielt.
On se sert de cette Basse en jouant sans accompagnement.

Clar.

Allegro molto. M. M. ♩. = 69.

ff

con forza

cresc.

dimin.

con

Ped.

forza

p

Ped.

Ped.

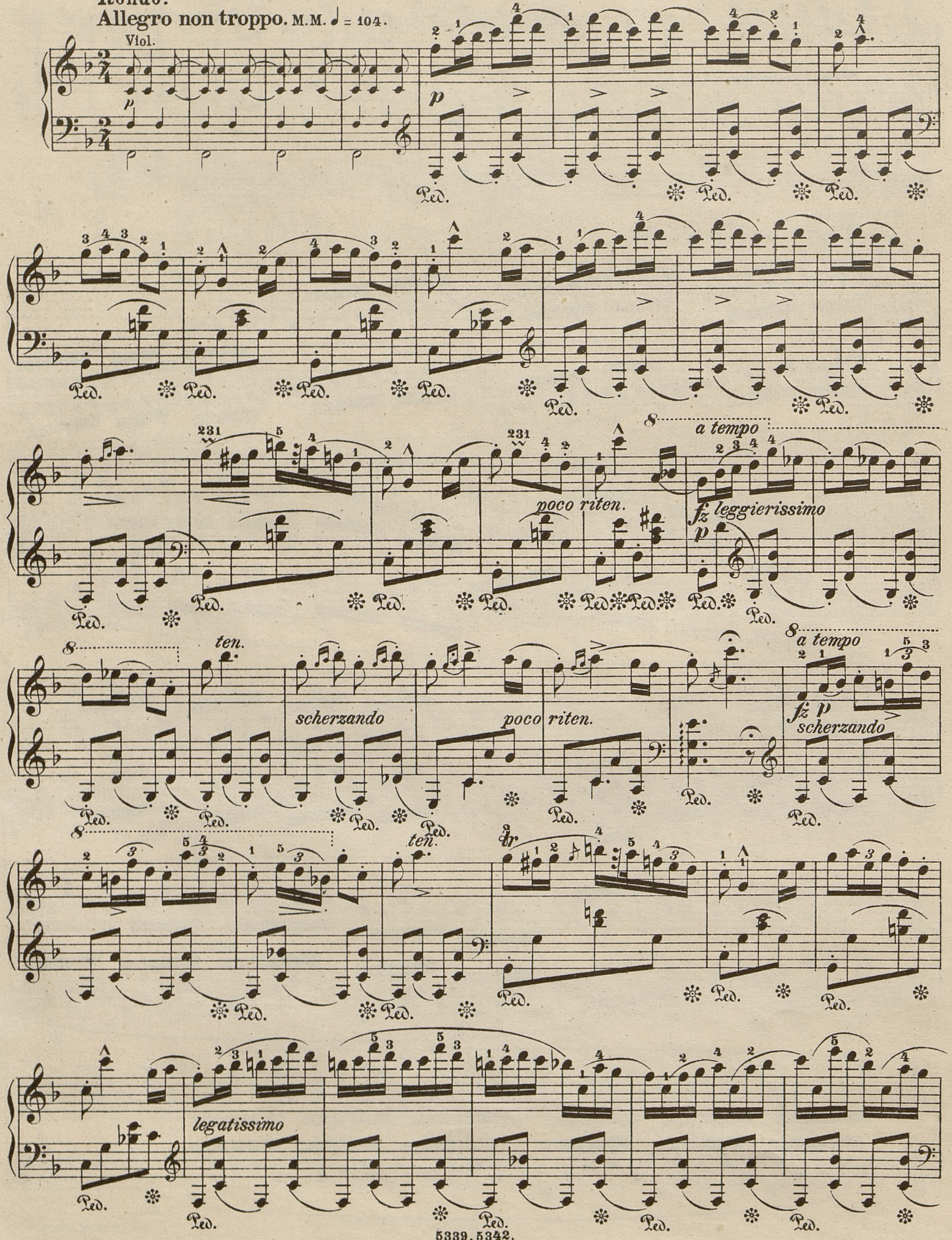
poco cresc.

dimin.

Ped.

Rondo.

Allegro non troppo. M.M. ♩ = 104.



cresc.

fz

cre - scen - do

ff

ff Tutti.

sempre ff

Fl.

Ped.

ff

Clar.

p

Fag.

ff

Solo.

p

f¹

fz

ben marcato

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

cresc.

leggierissimo

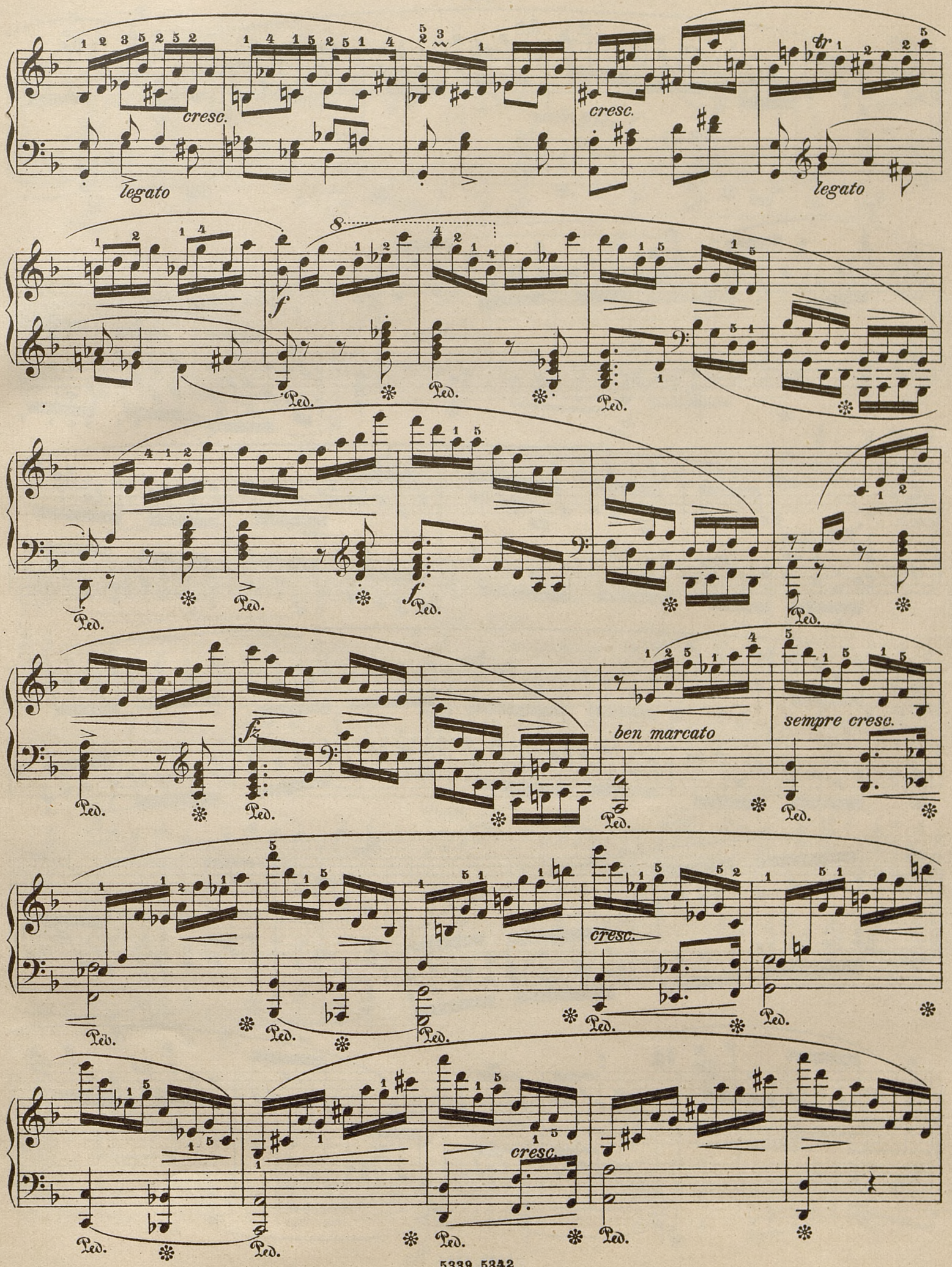
fz

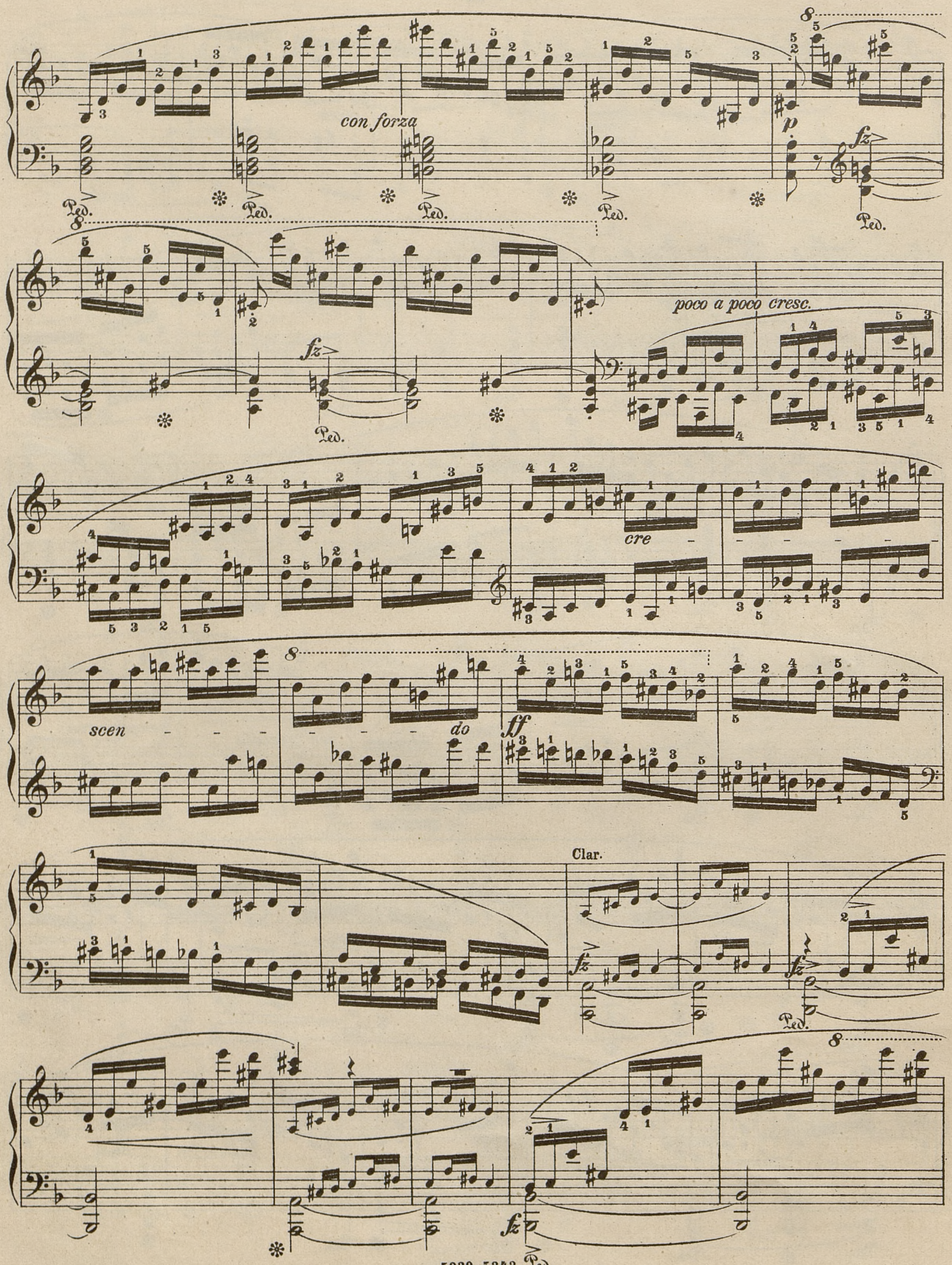
fz

cresc.

f con forza

fz


cresc.
legato
cresc.
legato
f
Ped.
f
fz
ben marcato
sempre cresc.
cresc.
cresc.


con forza
p
fz
Ped.
poco a poco cresc.
cre
scen
do
ff
Clar.

Fag. *ff* Ped. Clar. *meno f* *dimin.*

Viol. Cor. *scherzando* Ped. Ped.

poco stretto Ped. Ped. Ped. Ped. Ped. Ped.

Tutti. *ff* *sempre ff* Ped. Ped.

Solo.

leggierissimo

p

tr

poco cresc.

fz poco stretto

Ped. Ped. Ped.

sempre leggierissimo

cresc.

fz

con forza

Tutti.

ff

Solo.

legato

f

p

Ped.

tr

f

Ped.

p

tr

Ped. Ped. Ped.

p

cresc.

Ped.

f

ff

cresc.

8

p *cresc.*

p *cresc.*

molto cresc.

con forza

ff

Fl.

rallentando

Clar.

Fag.

poco più lento

p

Tempo I.

Solo.

p

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

cresc.

ff

legatissimo

fz

dimin.

delicatissimo

tr

leggiero

poco riten.

a tempo

ten.

fz

a tempo

poco riten.

scherzando

poco riten.

a tempo

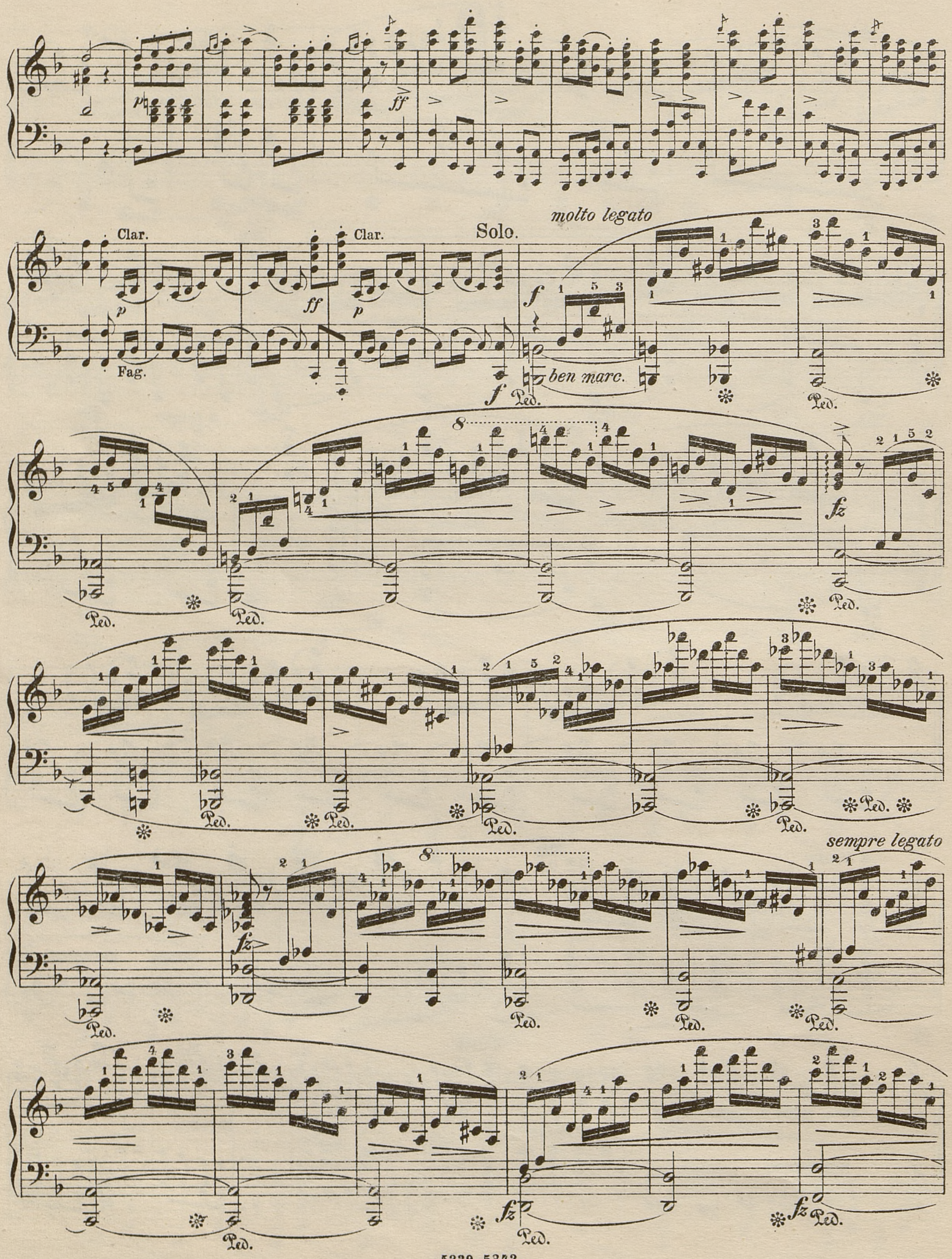
ff

fz

Tutti.

con forza

f


Clar.
Fag.
Clar.
Solo.
molto legato
ben marc.
sempre legato

fz Ped.

fz Ped.

fz Ped.

fz Ped.

cresc.

fz Ped.

fz

il Basso ben marcato

cresc.

fz

cresc.

fz Ped.

fz Ped. fz Ped. fz Ped. fz Ped.

Bibl. Jag.

cresc. fz Ped. fz fz Ped. fz Ped. fz Ped.

cresc. fz Ped. fz Ped. fz Ped.

sempre legato

fz Ped. fz Ped. fz Ped.

Ped. Ped. Ped. Ped.

dimin. poco riten. Fl. Fag. pesante

Ped. Ped.

Tempo I.

poco più lento

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

poco stretto

Tutti.

ff

fz

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Solo.

ff

fz

8

leggierissimo

Ped. * Ped. * Ped. * Ped. * Ped. *

8

fz poco stretto

Ped. * Ped. * Ped. * Ped. * Ped. *

cresc.

con forza

Tutti.

ff

Ped. * Ped. * Ped. *

Solo.

ff *f agitato* *cresc.* *f*

ff *fz p* *sempre*

più agitato e *cresc.* *ff*

fz p *cresc.* *ff*

Ped. Ped. Ped. Ped. Ped.

8

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

8

molto cresc.

con forza

fz *legato*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

8

legatissimo

dolcissimo *pp*

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻

poco a poco cresc.

ff

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Tutti.

ff

48

poco meno mosso

Solo.

fz *Pleggiero*

cresc.

fzp

molto legato

cre - - - *scen* - - - *do*

cre

scen - - - - - - - - do

f

sempre cre - - - - - - - -

CAROLINE HARTMANN gewidmet.

Rondo.

F. Chopin Op. 16.

Introduction.

Andante. (M.M. ♩ = 84.)

4.

p

agitato

fz *p*

con forza

cresc.

ff

veloce

sf

Ped. ✻

Più mosso. (M.M. ♩ = 152.)

p *poco* *a* *poco* *cresc.*

fz *p* *poco* *a* *poco*

con fuoco *cresc.*

fz *cresc.*

m.d. *m.g.*

fz *cresc.*

m.d. *m.g.*

11 118

fz *ff* *ff*

fz

Ped.

Meno mosso.

sotto voce

dolce

fz *p*

poco riten.

p

p

dimin.

e - rall.

riten.

Rondo.

Allegro vivace. (M.M. ♩ = 96.)

p

poco riten.

poco riten.

riten.

fz

fz

dolce e leggiero

Ped. ✻

8

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

f *cre* - - - - *scen* - - - - - *do*

fz *fz* *fz* *fz*

Ped. Ped. Ped. Ped.

8

legatissimo *decresc.*

Ped. ✻

poco riten. *rallent.* *a tempo*

Ped. ✻ Ped. ✻ Ped. ✻ Ped.

poco rubato

riten.

rit.

fz

a tempo

p dolce

stretto

riten.

a tempo brillante

f

p

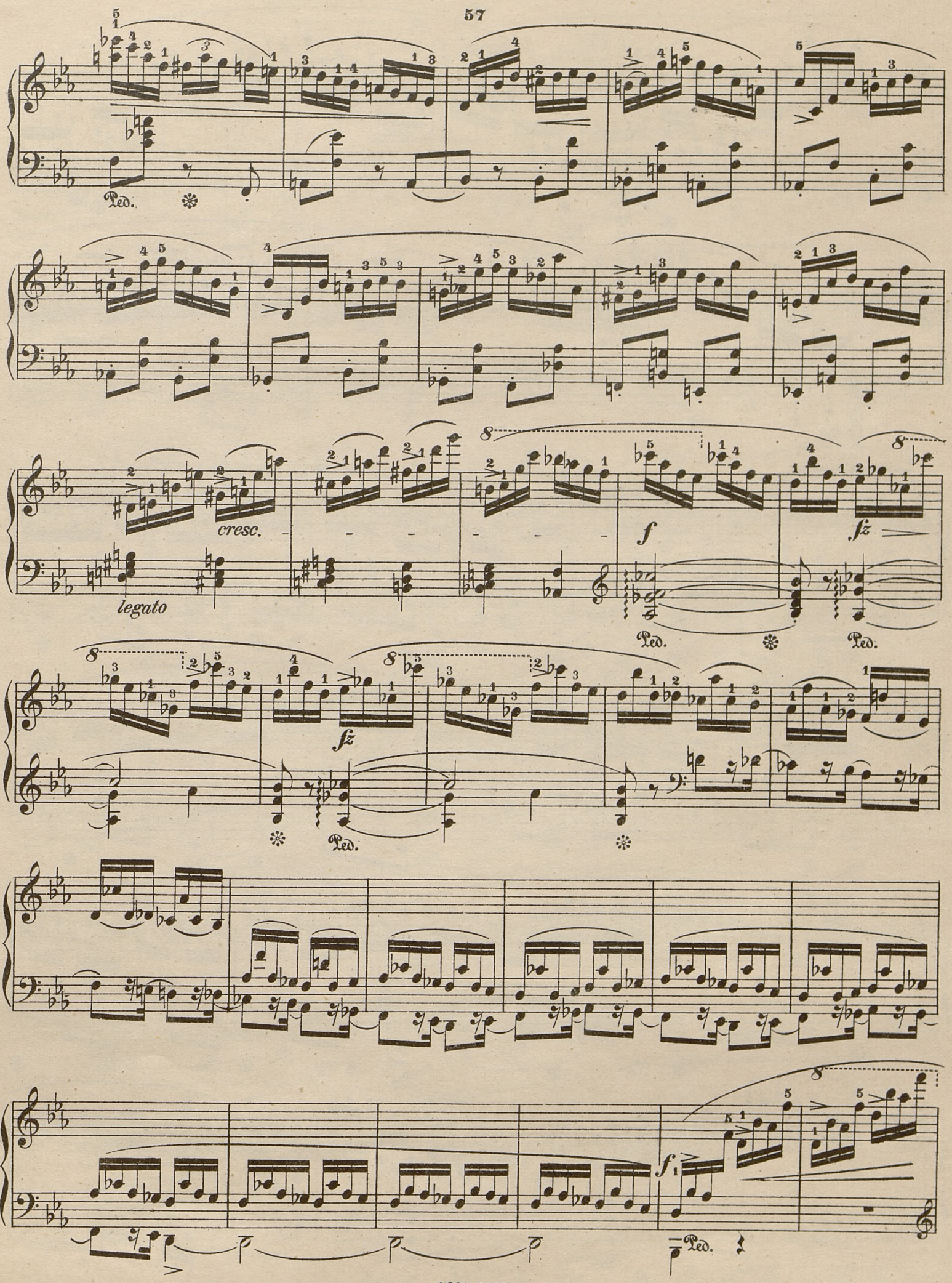
cre

scen

do

f

Ped.


Ped.
cresc.
legato
f
fz
Ped.
Ped.
fz
Ped.
f
Ped.

legatissimo
dim.

calando

leggiero

risoluto

dolce e leggièro

cre *scen* *do*

f *decresc.*

poco *riten.*

rallent. a tempo

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

riten.

fz dolce

Ped. Ped. Ped. Ped. Ped.

rit.

Ped.

a tempo

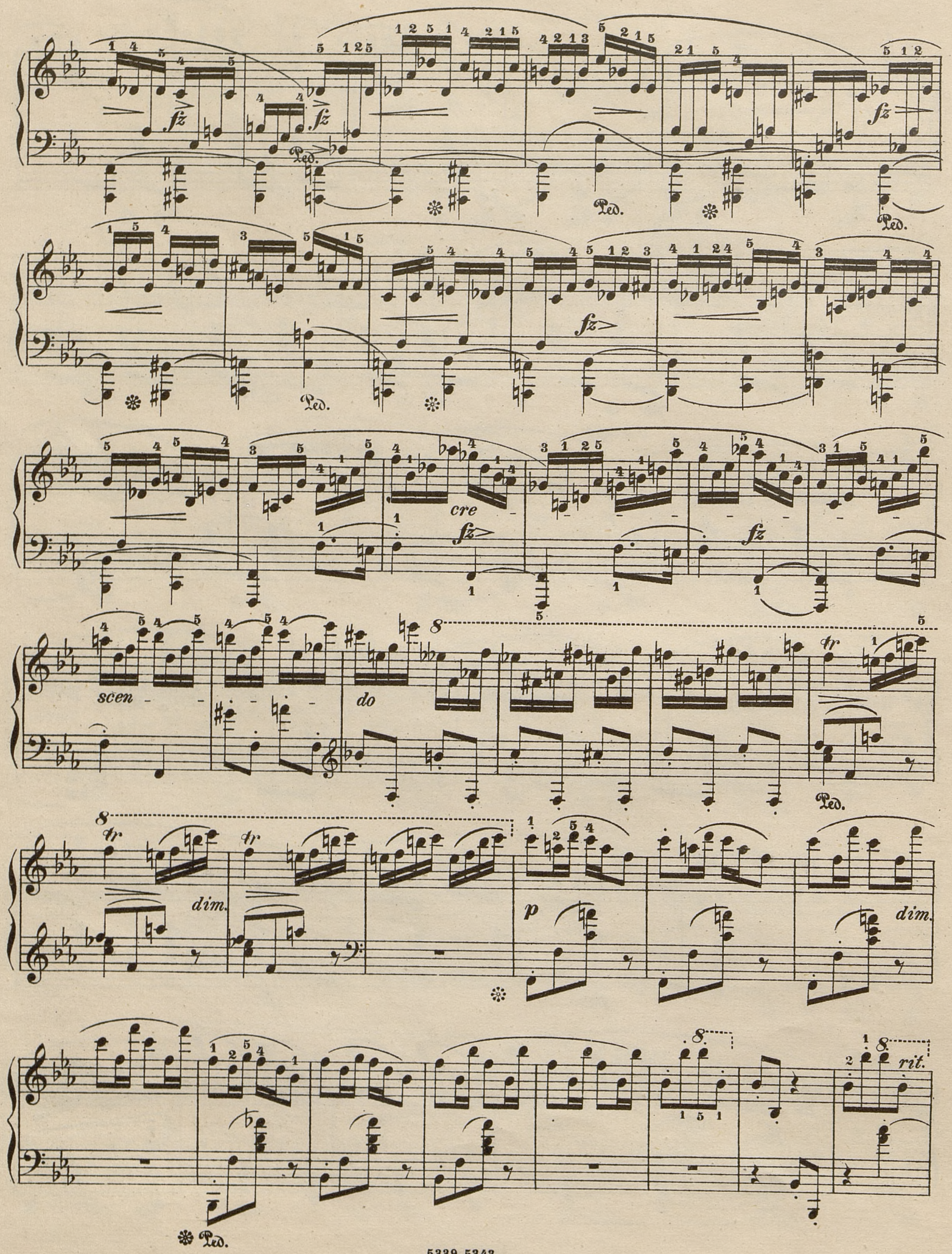
p

cresc. cresc.

fz fz

fz cresc. cresc. f

Ped.


fz
Ped.
cre
scen
do
dim.
p
rit.

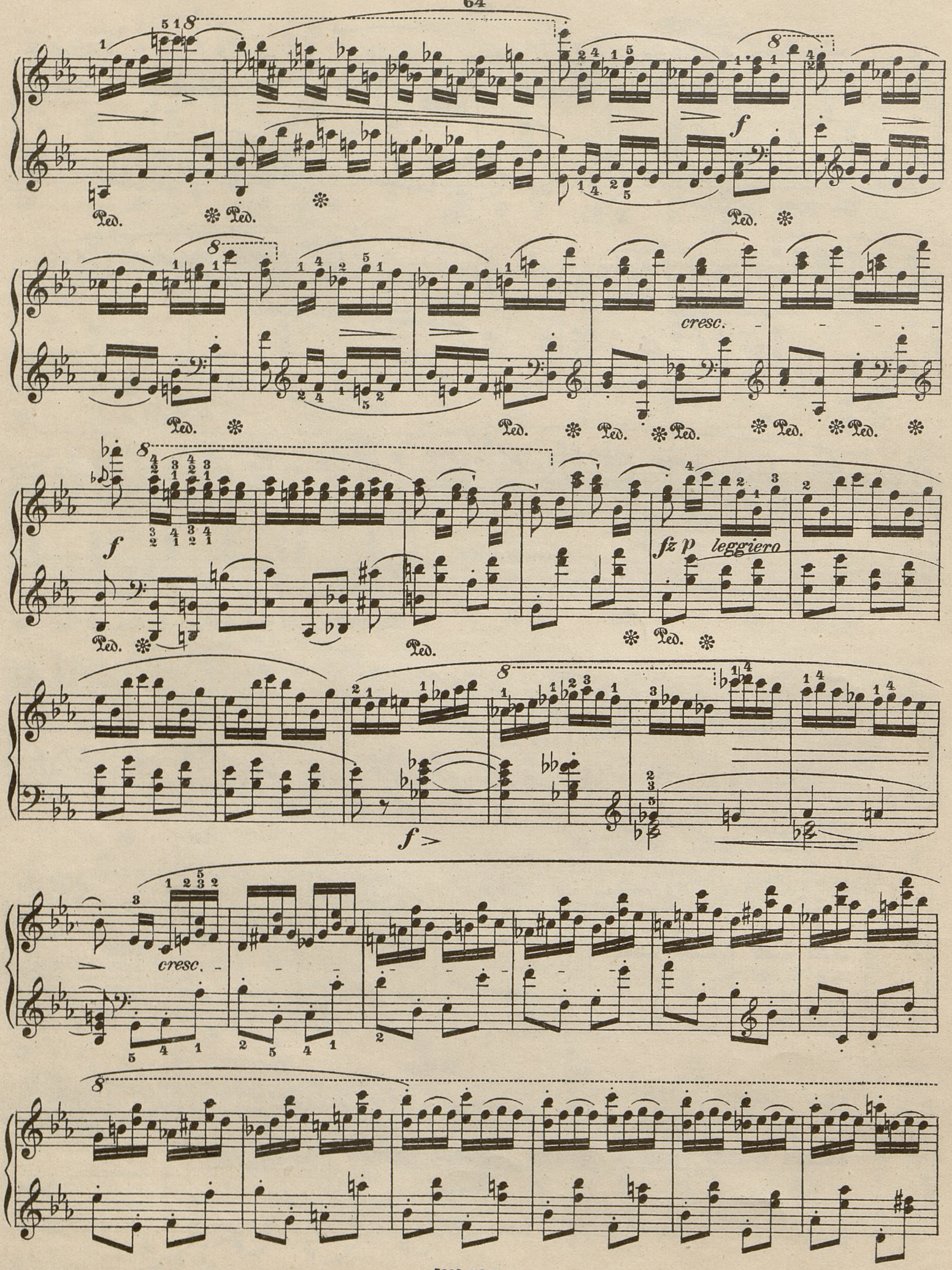
a tempo

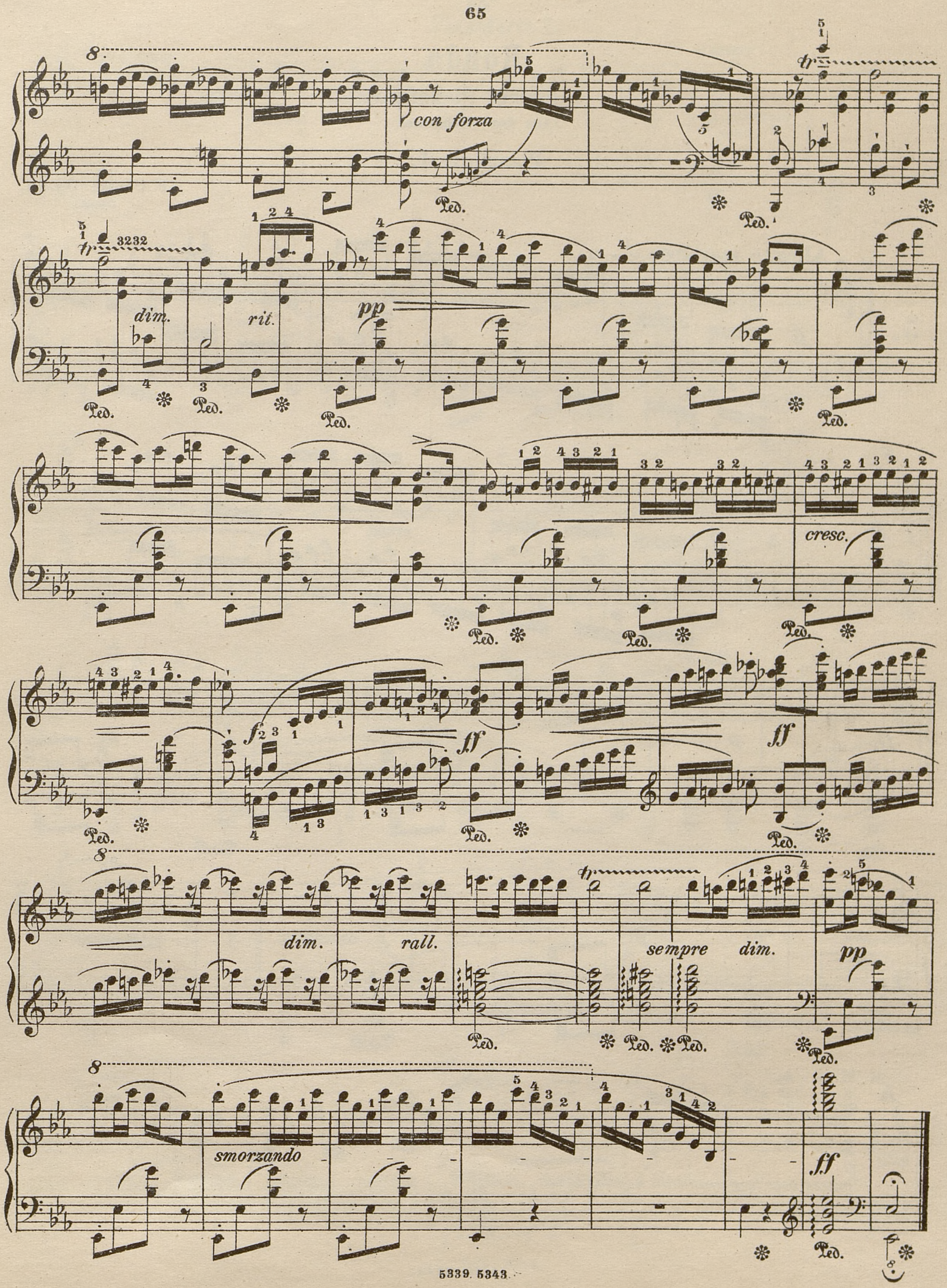
leggieramente

con forza

riten. dim.

fz


Ped.
cresc.
fz p leggiero
f
cresc.


con forza
dim.
rit.
pp
cresc.
f
ff
dim.
rall.
sempre dim.
pp
smorzando
ff

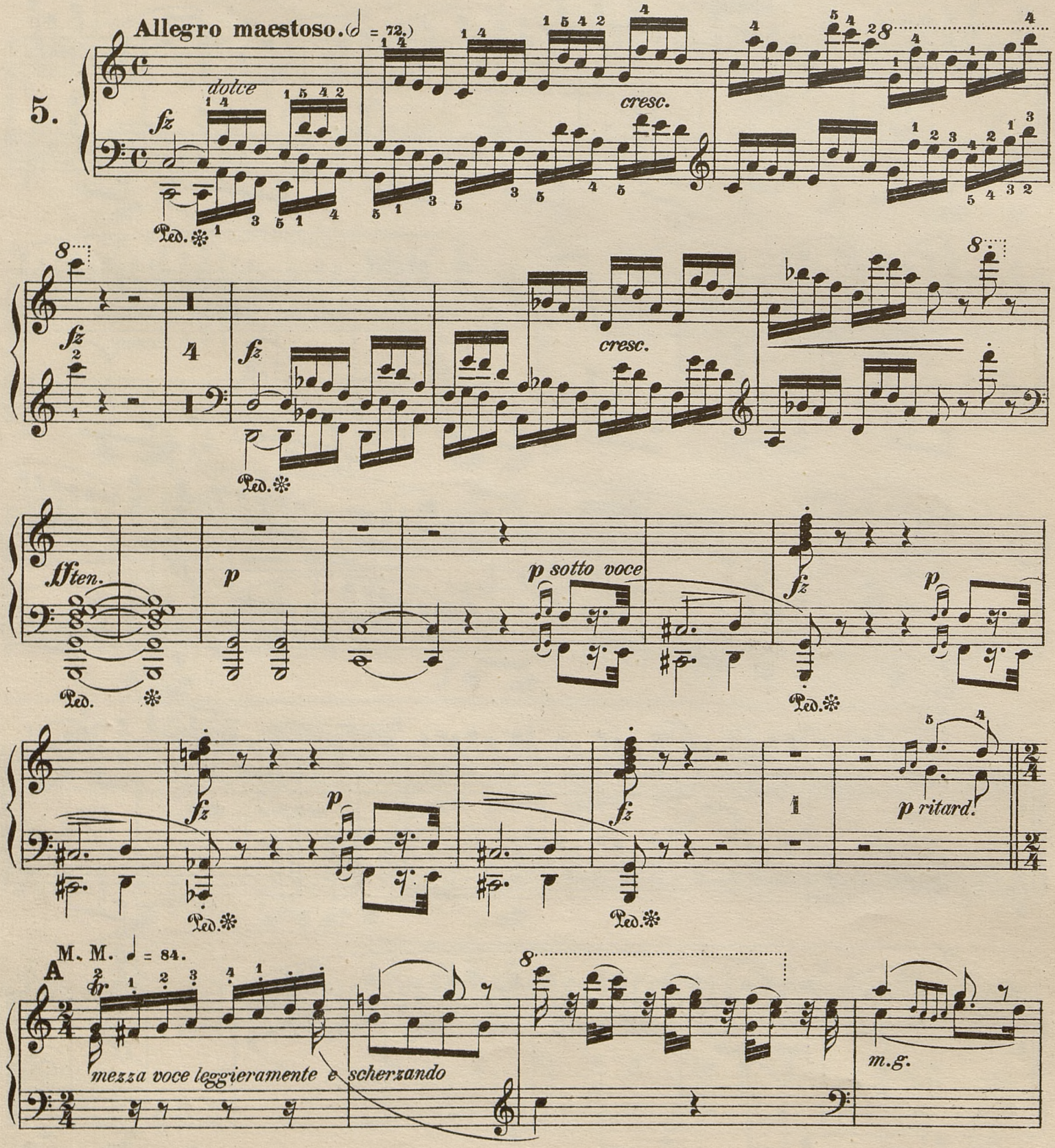
Rondo

für zwei Pianoforte.

(Aus dem Nachlasse.)

Pianoforte I.

F. Chopin Op. 73.
(1828.)



poco rit.

a tempo

p marcato

cresc.

ben marcato

p

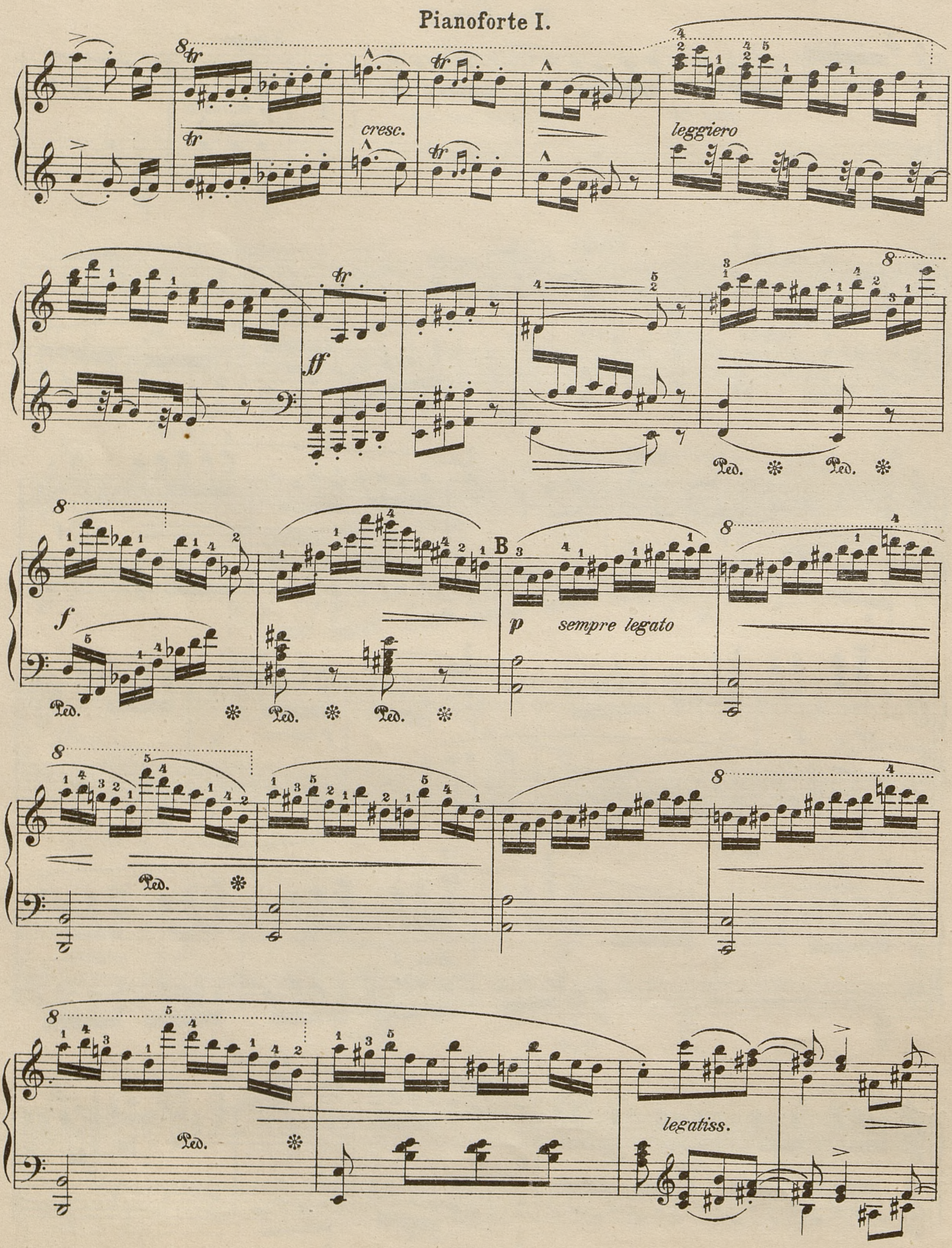
ff p

p scherz.

dim.

cresc.

p


cresc.
leggiero
ff
Ped.
B
p
sempre legato
f
legatiss.

f Ped.

p

poco - -

8

- - *a* - - -

poco - - - *cresc.*

8

3

semplice senza ornamenti

C

p

pp e sempre staccato

sempre legato

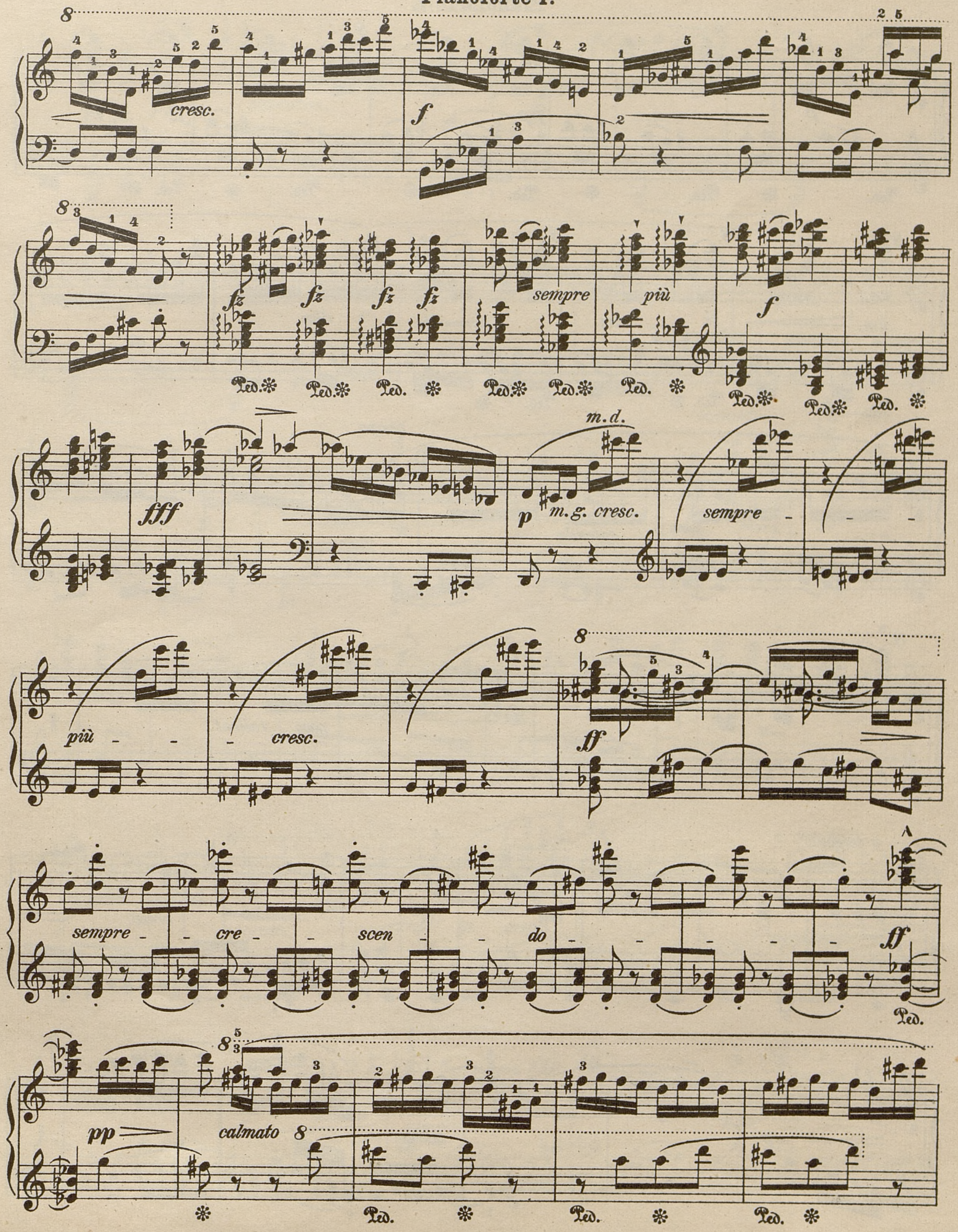
cresc.

cresc. legato

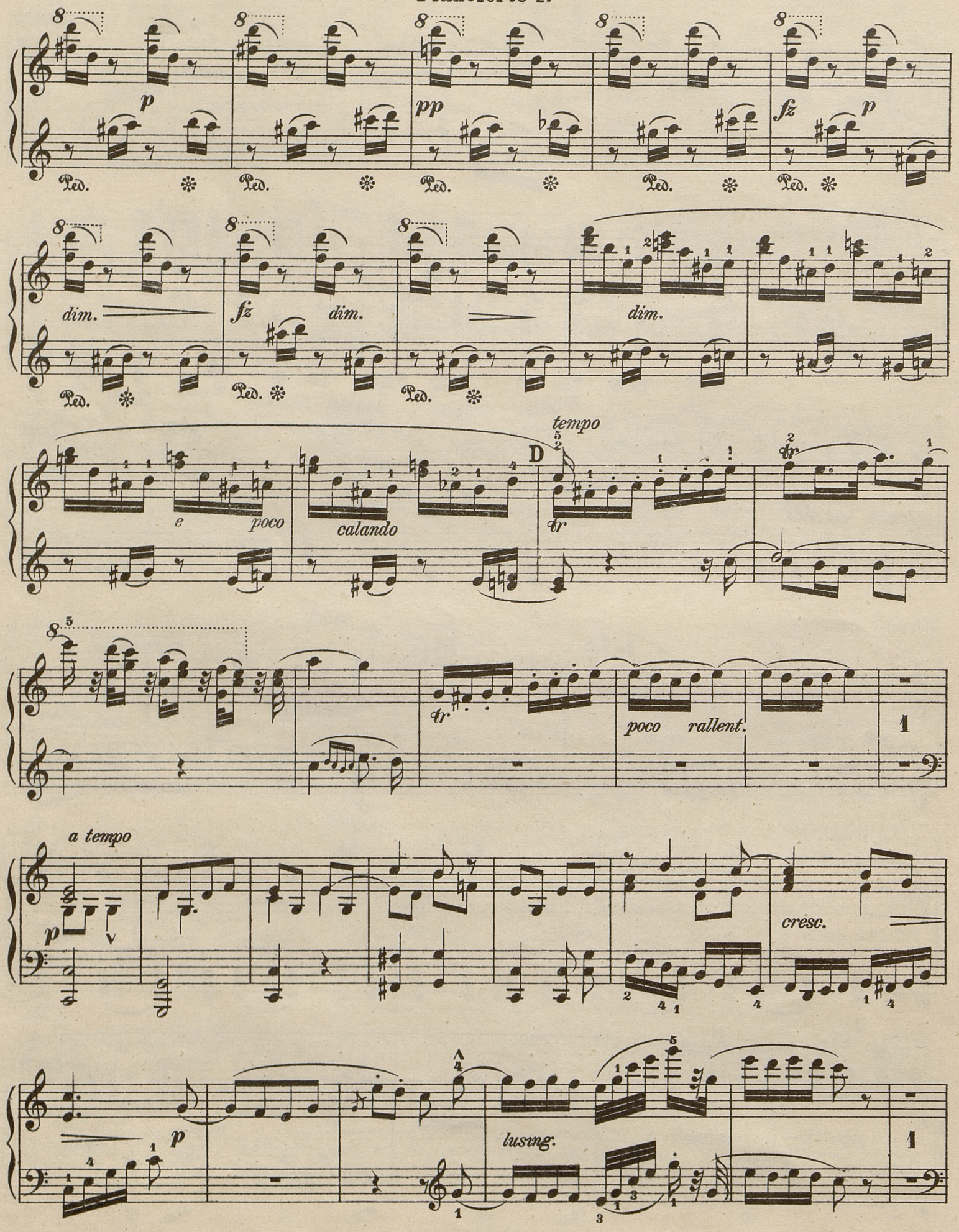
f

marcato

Pianoforte I.



Pianoforte I.



Pianoforte I.

fz fz pp staccatiss. p scherz.

f dim. cresc.

E tr marcato

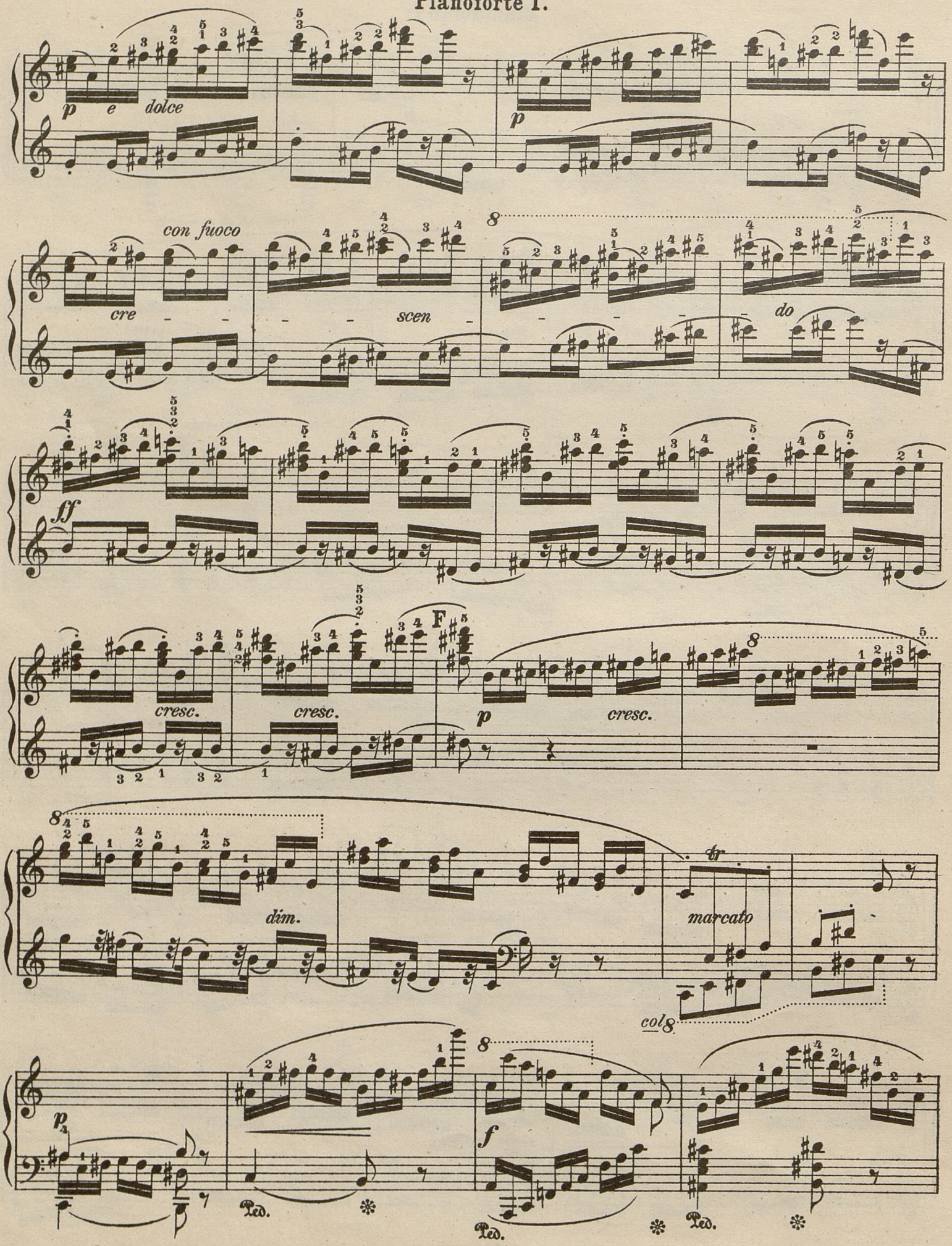
fz p tr cresc. f fz

cresc. f

f cresc. fz p cresc. e legatiss.

ppp leggier

f sempre cresc. dim.


p e dolce
p
con fuoco
cre
scen
do
ff
cresc.
cresc.
F
p
cresc.
dim.
tr
marcato
col 8
p
f
Ped.
Ped.
Ped.

Pianoforte I.

sempre legato

con spirito

cresc.

cresc.

dim.

legato

dim.

cresc.

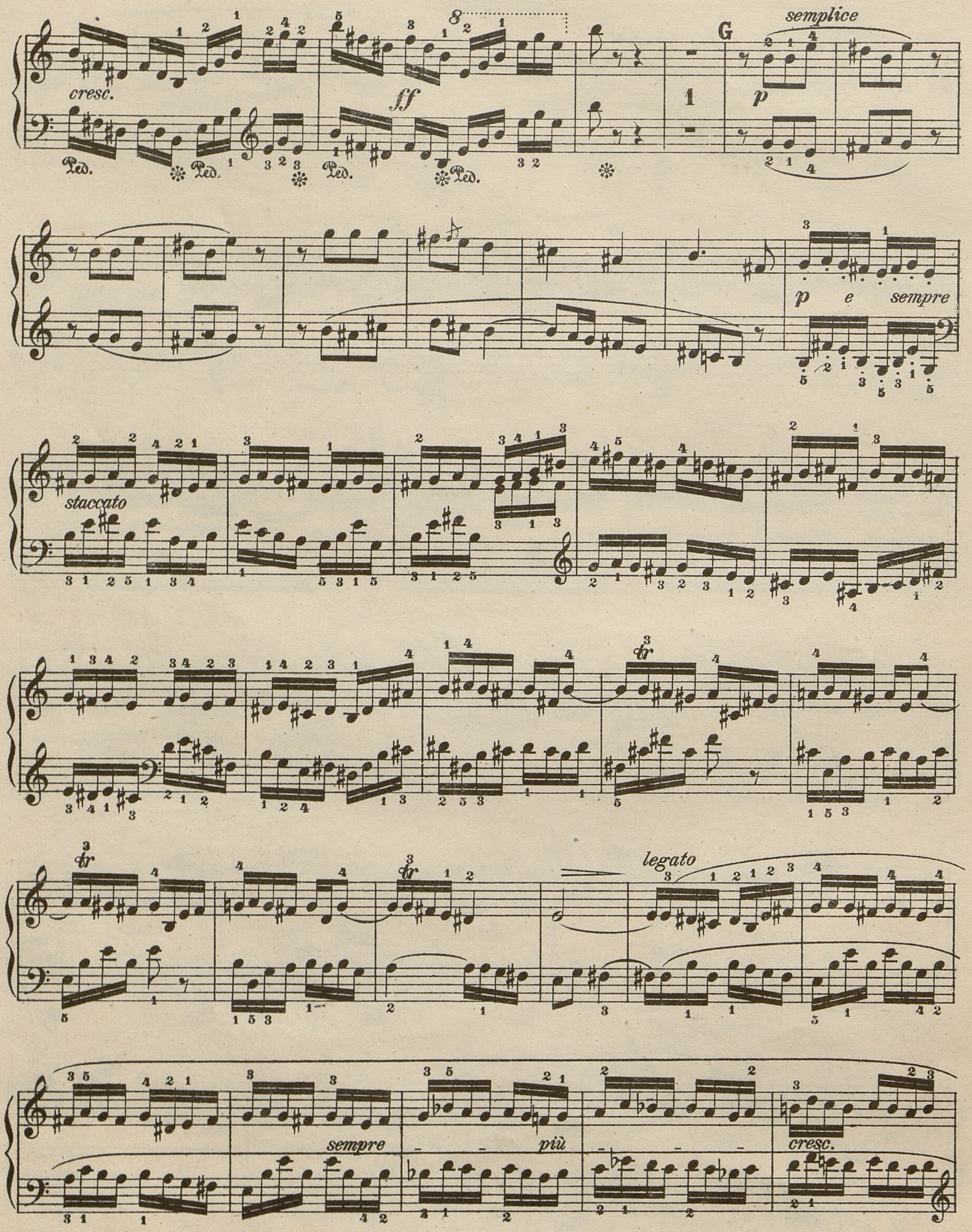
fff

p

Ped.

Ped.

Pianoforte I.



legato

con fuoco

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. *

dim. dim. calando

p legato

ten.

a tempo

tr

cresc.

fz

Ped. * Ped. * Ped. * cresc.

Ped. * Ped. * sfz Ped. fff

p legato *di* – *mi* – – *nuen* – – –

do *ff* H *scherz.* *p*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

con molto fuoco *f* *ff* *sempre* *accele* – – *ran* –

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

do sino al fine *cresc.* *sempre più*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

cresc.

fff

dim.

Ped.

equale

fffz

ff

marcato

sempre forte

Ped.

Ped.

fffz

fffz

BC

3944
III Mus.
9

Rondo

für zwei Pianoforte.

(Aus dem Nachlasse)

Pianoforte II.

F. Chopin Op. 73.
(1828.)

Allegro maestoso. (♩ = 72.)

5.

p sostenuto e legato

fz

pp e legato

Ped.

A

M. M. ♩ = 84.

p

poco rit.

a tempo

leggieramente e scherzando

legato

ff

Stich und Druck der Röder'schen Officin in Leipzig.

5339. 5344.

K 1950 m 523

Pianoforte II.

f *p*

cresc. *p* *cresc.*

marcato *f*

ff Ped. Ped. Ped.

B *p*

Bibl. Jag.

Pianoforte II.

p legatiss.

cresc.

f

p

Ped. * Ped. * Ped. *

p e

cresc.

riten.

C *simplice*

p tempo

Pianoforte II.

legato

p

Ped. ✻

poco a poco cresc.

f

fff

sempre più

marcato

Pianoforte II.

f *marcato* *ff*

fff

sf *sf* *sf*

sf *sf* *ff* *p sempre*

più *cresc.* *ff*

Pianoforte II.

calmato

pp

Ped. Ped. Ped. Ped.

p *dim.* *poco* *calando*

D *tempo*

poco rit.

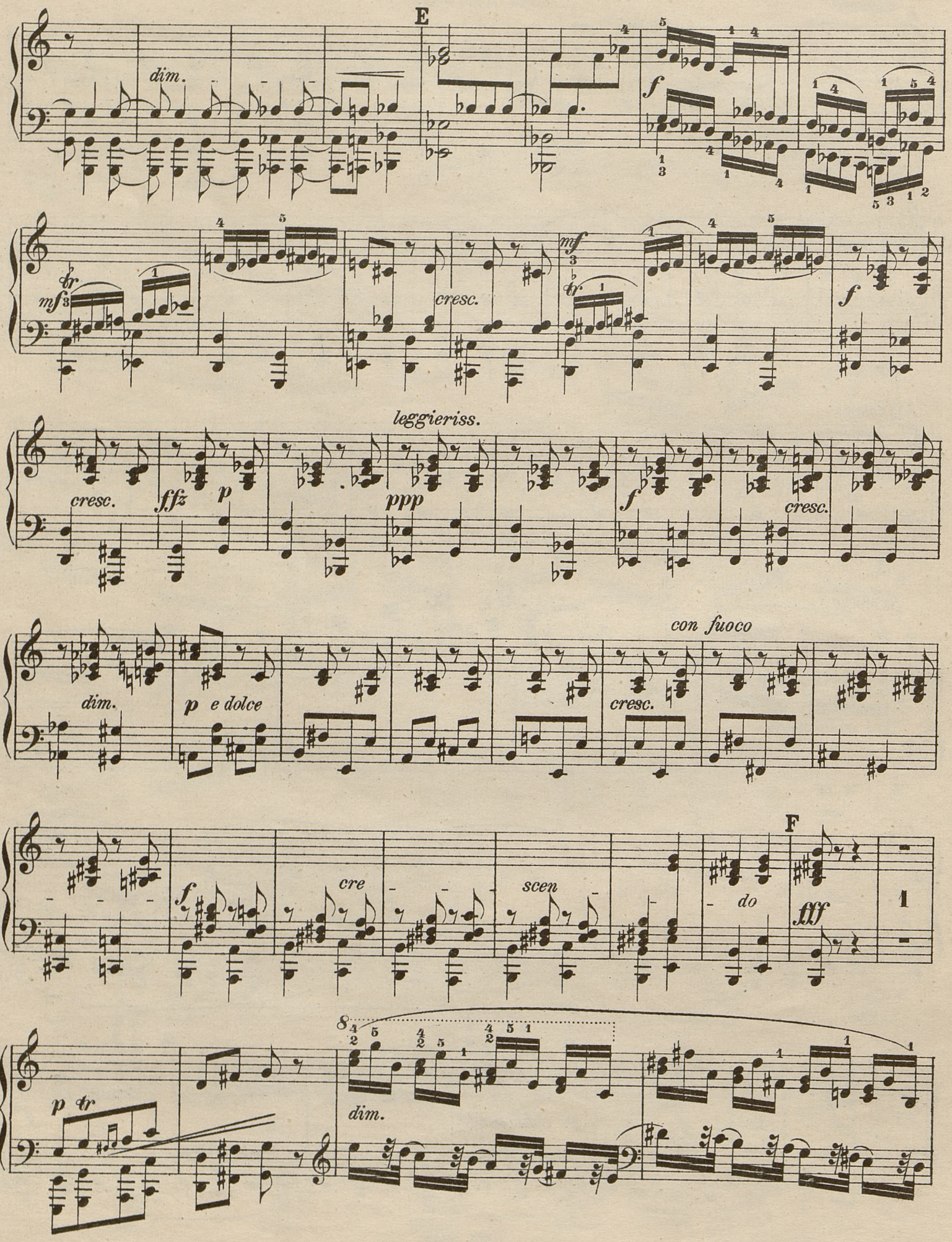
a tempo

p e scherzando

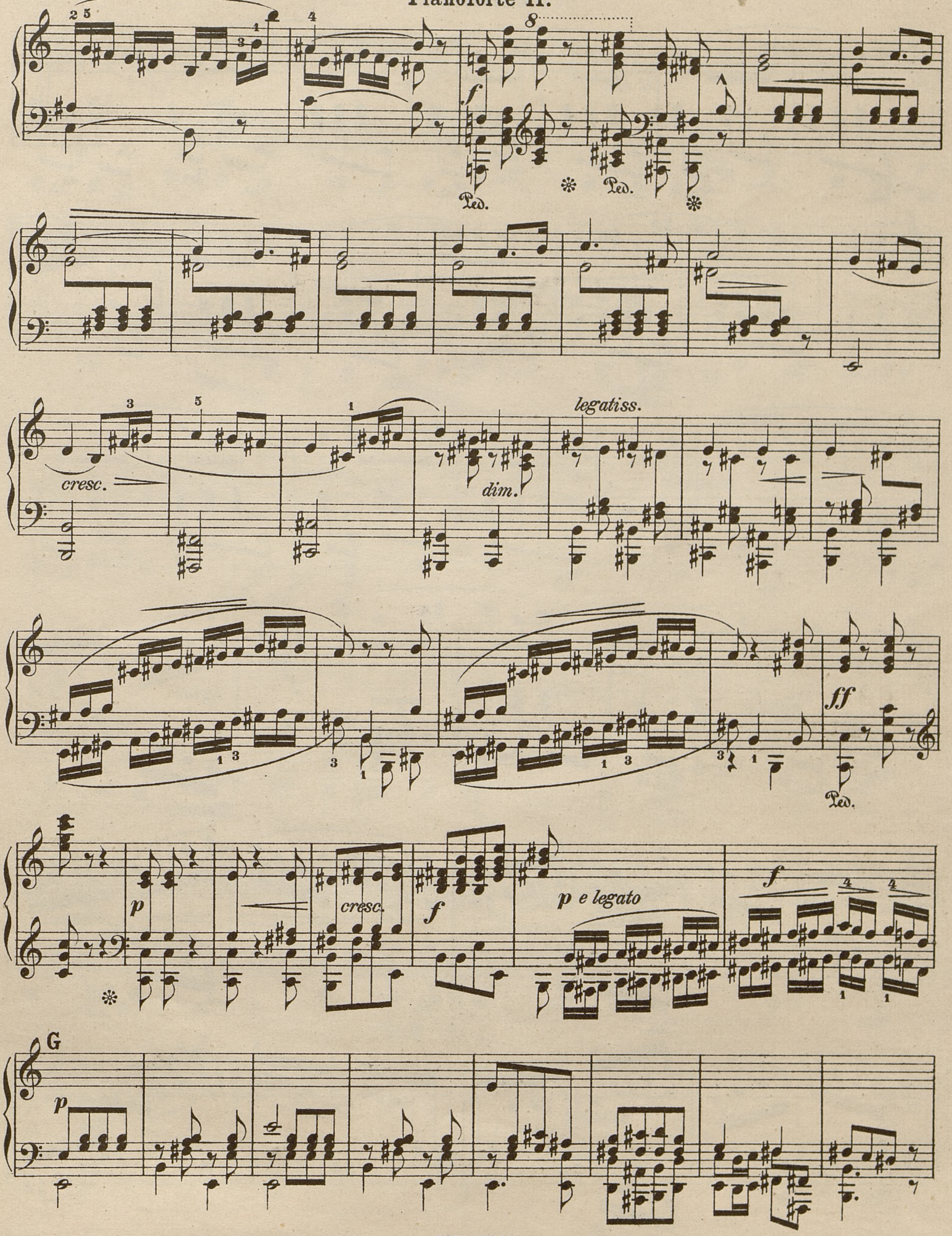
legato

f *p scherzando* *f*

Pianoforte II.



Pianoforte II.



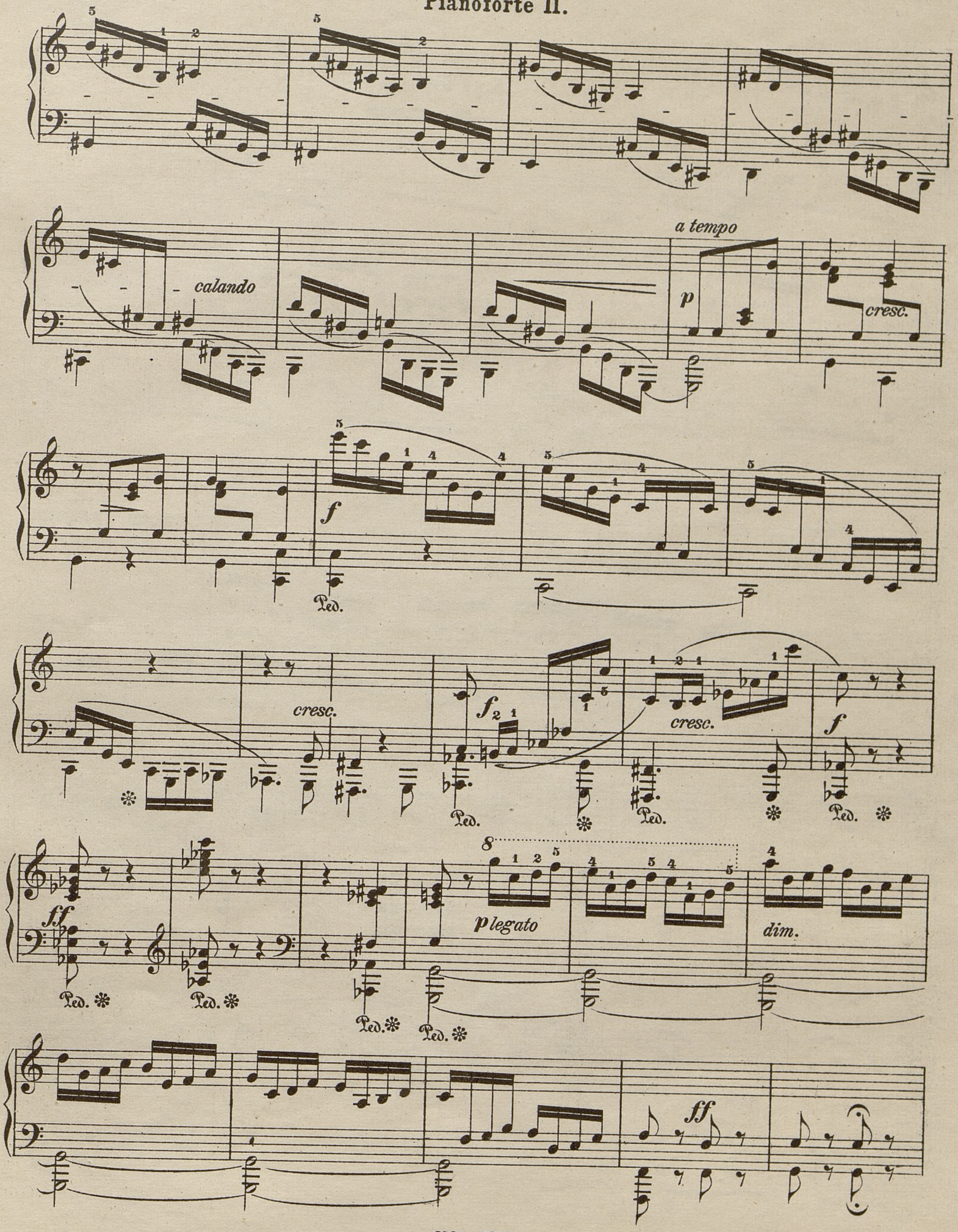
p

p *sempre più cresc.*

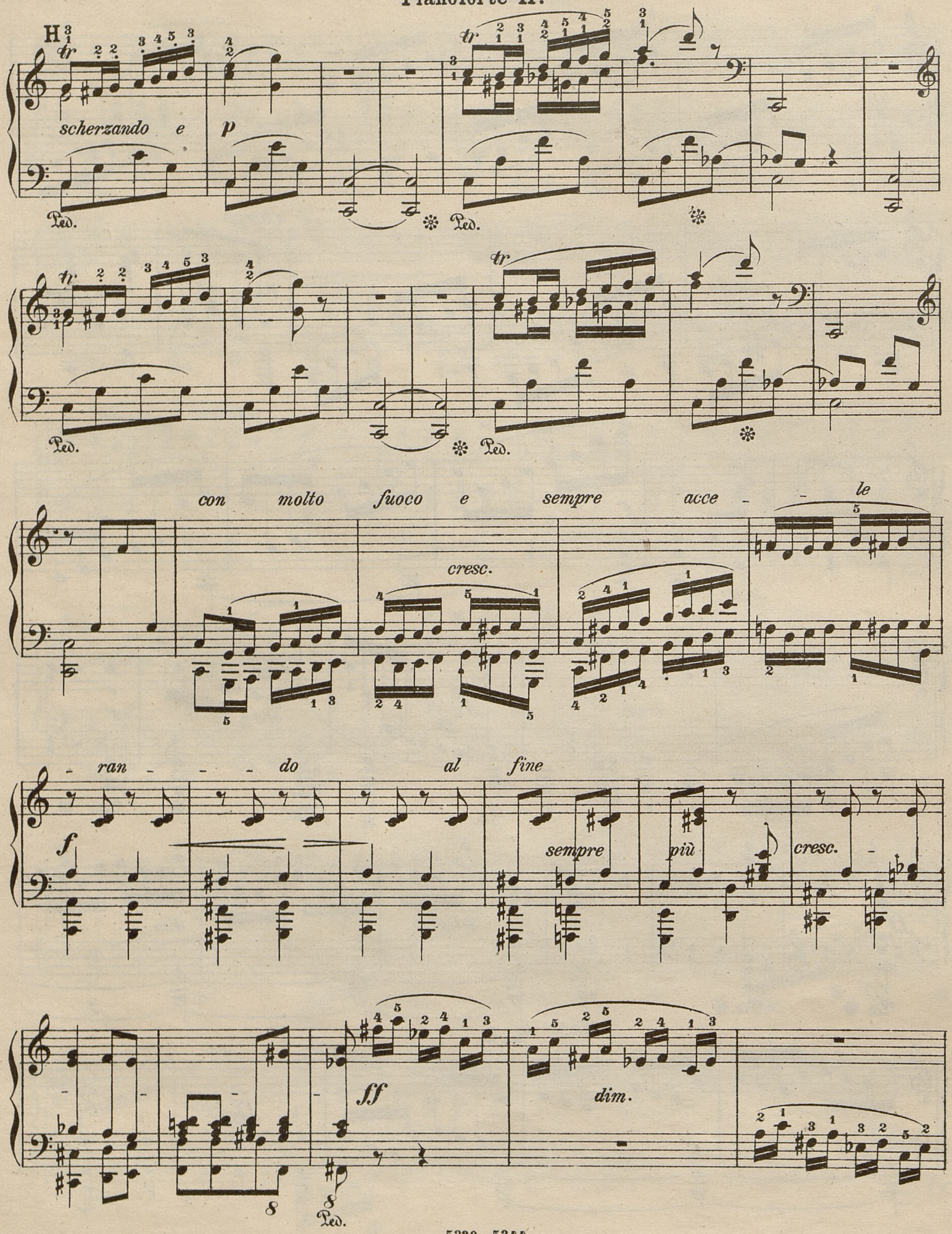
con fuoco

f *legato*

dim.


calando
a tempo
p
cresc.
f
Ped.
cresc.
f
cresc.
f
ff
p legato
dim.
ff

Pianoforte II.



Pianoforte II.

p e cresc.

f

sf

ff

sempre ff

sff

Fine.

Ped.

Ped. ✻

8

Ped. ✻